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Romanticism Features in Canadian Postmodern Feminist Metafiction: A Study of Margaret Laurence's *The Diviners* and Alice Munro's *Lives of Girls and Women*

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Abstract:

The present paper analyzes aesthetics of romanticism in the Canadian postmodern feminist narrative focusing on Margaret Laurence's *The Diviners* and Alice Munro's *Lives of Girls and Women*. The quest for selfhood, the omnipresence of nature and the Gothic and the godlike artist image indicate the romantic re-presentation in metafiction. The romantic revival has thus contributed to the refreshment of the postmodern narrative.

Key terms: Aesthetics, Canadian novel, feminism, postmodernism, romanticism.

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1. INTRODUCTION

A philosophical artistic movement that developed in the second half of the twentieth century, postmodernism signaled a new phase in literature. The postmodern distrust of absolute truth resulted in the suspicion and thus the rejection of any form of metanarrative, instigated the quest for the re-vision of history in fiction and pushed the production of self-reflexive writing to its extreme. This predilection towards relativism, skepticism, subjectivism and nonconformity evokes the romanticism that flourished in the late eighteenth and early nineteenth centuries. A distinct flamboyant color in the literary rainbow, Anglophone Canadian literature has deeply experienced the benevolent succession and unsurprisingly the interaction of these and other cultural movements. The Canadian feminist narratives of the 1970s, namely Alice Munro's *Lives of Girls and Women* and Margaret Laurence's *The Diviners*, prototypes of the artist-narratives, display traces of the romantic spirit. The present paper is an attempt to explore the potential relationship between two apparently distinguished schools, historically and culturally, and to demonstrate the signification of the resurrection of romanticism in Canadian feminist metafiction with reference to specific romantic aesthetical manifestations, mainly the worshipful perception of nature, the nostalgic return to pure childhood, the valorization of the journey and escape for the realization of wholeness, the divination of artistry and the revival of the Gothic, through Munro's Gothic romance and Laurence's epic narrative. The investigation of the romantic beauties in the postmodern feminist narrative accordingly offers contemporary Canadian literary art a fresh flashback.

2. From Romanticism to Postmodernism: Bridging the Gap

Regarded as the origin of the contemporary attitudes, Romanticism re-surfaces thematically and stylistically (Brown, 2008: 2). As a matter of example, there is a good deal of congruence, despite the historical gap, between romanticism and postmodernism. Above all, intellectually, either movements intersect toward the rejection of

ontological and epistemological certainties: the romantics defied the rationalism of the Enlightenment, whilst the postmodernists challenged the rationalistic framework of modernism, particularly the objectivity of knowledge. Indeed, in questioning rationalism, Patricia Waugh writes, postmodernism should be perceived as "the culmination of an aestheticist tradition deriving from romantic thought" (qtd. in Conor, 2004: 159). Stylistically, postmodernism, with its two phases, reflect romantic seeds. The early postmodern phase, which spanned from the 1950s to the 1970s, was characterized by the commitment to formal experimentation, language self-reflexivity and excessive use of irony; the second phase is marked by the prevalence of the Gothic and fantasy genres within metafictional frames. Therefore, postmodernism proves to be not only the incarnation of a movement that resists all categorization but rather an extreme form of romanticism (Larrissy, 1999: 2).

Since the theorization of postmodernism in the 1980s, a range of studies have noted the omnipresence of romantic hallmarks in postmodernist fiction. Affirming Waugh's conception of the postmodern-romantic relationship, Gerald Graff adds that postmodernism is understood as a logical continuation of the premises of romanticism (qtd. in Shaffer, 2006: 5). Taking into account the postmodernist convention of the artistic recycling of the classical models, via distinct aspects of intertextuality, the long-life romantic aesthetics is more likely to reappear in a postmodern context. Romanticism should not accordingly be identified with a definite historical period but with a never-ending influence on the subsequent movements.

For some critics, the manifestation of such romantic characteristics as the re-blooming of classical genres, the celebration of the individual experience and the confluence of realism and imagination stands as an indicator of the fact that postmodern art is a progeny of romanticism (qtd. in Shaffer, 2006: 8). The strong re-emergence of the bildungsroman, the novel of evolution in its variant

forms, which pertains to the ideals of romanticism whereby the inner thoughts and feelings are given expression, the childhood of the character is overvalued and the interdependence of nature and human is of paramount significance in the depiction of the protagonist's growth (Golban,2017: 124) and the Gothic in postmodern fiction imply the resurrection of romanticism, though in a seemingly distinct face. Some other contemporary thinkers have already remarked the inevitability of romantic aesthetics in representative postmodern narratives and hence described two major brands of postmodernism: a realistic and a romantic one. Employing the nineteenth century romance modes of narrativizing, the romantic brand essentially reflects an idealistic view of life, portraying the spirit of the age (Alsen, 1996: 3-7). The temporal barrier between the two seemingly distinct artistic events is consequently crossed and the traditional definition of romantic writers is broadened.

The "timeless characterization" of romanticism makes almost every fiction narrative romantic (Peter and Fowler, 1978: 209). Asserting this assumption, Chris Baldick argues that the term "romantic" is elusive and suitable to describe the works and authors of other periods thereby Shakespeare seems more romantic than Molière and Ben Jonson (2001: 224). Specifically, the Canadian postmodern feminist writers Margaret Laurence and Alice Munro have produced narratives which reflect romantic features, and thus they appear to be more romantic than the early representative figures of romanticism in Canada. Euro-American romanticism champions individual freedom, finds beauty in the exotic and the sublime, prefers youthful innocence and the inner experience and is fascinated with the power of imagination. The specificity of Canada urged literary artists to deploy this aesthetics with some modification. Canadian romanticism coincided with the poet's encounter with gigantic landscape therein wilderness has strongly been omnipresent in poetry and later in prose

indeed. The gigantism of Canada overwhelmed early romantic writers and continued to inspire those who were considered postmodernists. Besides, the Canadian character is distinguished enough to make the literature produced in such a gigantic country really distinct. Therefore, the adoption of romanticism and even postmodernism is the outcome of a "double discourse," it is innovative rather than imitative and thus political not just poetical (Lane, 2011: 29, 38).

Undeniably, from the very outset, the precepts of the nineteenth century romanticism or its remnants in the contemporary era appeal to feminism. The nihilistic attitude toward convention and boundaries forms the intersection of such rebellious movements indeed. In Canada, particularly in Ontario, the feminist impulse has always been involved in the production of literary narratives thereby the struggle of the creative woman in a patriarchal society has been a central theme.

3. Romantic Aesthetics in Canadian Feminist Metafiction

The Canadian postmodern feminist kunstlerroman, a subgenre of the bildungroman which means a novel of the artist's development, inherently embodies romanticism for a series of characteristics. Metafiction is essentially an aspect of the artist narrative thereby the artist is a fiction writer. Presenting in parallel the individual's inner and outer experiences, the growth of the artist from childhood to maturity, the overwhelming fascination with nature which creates the feeling of the sublime and the thrilling and the "dualism of existence and escapism" (Golban, 2017: 124), Laurence's *The Diviners* and Munro's *Lives of Girls and Women* epitomize not exactly the mimetic revival of the nineteenth century romance but rather introduce a postmodern feminist version of the early romanticism. Either of the Canadian writers deploys romantic aesthetics for the creation of typical self-independent women artists with a high sense of self-awareness.

In *The Diviners*, Laurence introduces a special artist narrative in which the protagonist, Morag Gunn, figures as a middle aged

fiction writer who lives in a farmhouse on the Canadian prairie and is involved in a series of conflicts with herself, art and society because of the crisis of her eighteen-year daughter. In this particular work of metafiction, Morag Gunn engages in writing a new novel and therefore employs art so as to understand her present with recurrent flashbacks. By the end, the artist discovers that the book of fiction is about her story and the history of her people. Features of romanticism accordingly manifest in the glorious recovery of the past and the centrality of wild landscape in the act of telling the story and thus the evolution of the creative character that is assumed to have a divine skill in telling stories.

Similarly, Munro's *Lives of Girls and Women* represents sophisticated Canadian feminist metafiction. The story of the artist is told from the perspective of a self-conscious character called Del Jordan who collides with the stubbornness of the Jubilee people as she discovers her artistic specificities and decides to craft creative writing. The nature of her countryside and the people around her shape her early romantic perception of the world thereby the Gothic and the sublime strongly figure in her portrait of the artist as a young woman.

3.1 Gigantic Wilderness vs. Imaginations: Rivers and Stories

The grandeur of the Canadian wilderness landscape has enormously inspired contemporary literary artists to romanticize it in their prose narratives. Robert Kroetsch once confessed the omnipresence of nature in the construction of the Canadian character: "I wear geography next to my skin" (qtd. in Macpherson, 2005: 13). In a similar vein, the prolific writer Margaret Atwood has noted that nature "keeps surfacing as a metaphor all over Canadian literature" (1972: 200). Assertively, the exploration of this literary color begins "with the impact of the landscape upon the human mind" (qtd. in Calder and Wardhaugh, 2005: 5). This impact manifests itself in the artist's

perception of the wilderness: it is either a rich source of inspiration and imagination or a paradisiacal refuge for escape from the troublesome life among those who hamper the process of creativity. The correlation between the gigantism of nature and the emancipation of imagination from the constraints of patriarchy finds its echo in Laurence's *The Diviners* which is a romantic remapping of Canada where history, geography and art are conjoined and "the vision of prairie writer and prairie historian" intersect (qtd. in Calder and Wardhaugh, 2005: 12), and in Munro's *Lives of Girls and Women* which is a postmodern reworking of the Gothic where the creative protagonist relies on her romantic attitude.

Indeed the interrelationship between meditation on the greatness of wilderness landscape and creativity in art is one of the principal tenets of the Romantics. Undeniably, the "stylistic keynote of Romanticism is intensity, and its watchword is 'Imagination'" (qtd. in Day, 1996: 1). The power of nature lies in its influence on the locomotive of imagination. Through imagination, the artist finds true beauty in the material world that surrounds him and deeper meanings in the inner worlds shaped by his mind. The typical Canadian wilderness which enhances the artistic growth of the woman artist is embodied with the recurrence of the epic rivers in both narratives by the literary sisters Laurence and Munro.

In *Lives of Girls and Women*, the opening foregrounds the centrality of the river in the complex process of storytelling. The narrator begins recalling "We spent days along the Wawanash River, helping Uncle Benny fish" (Munro, 2001: 3). The story henceforth is told with reference to the mythical river which inspires the growing artist to fantasize and philosophize about the past while producing her personal fictive memoir. The act of spending time fishing symbolizes the fascinating procedure of hooking stories that float in the mind of the creative writer. Basically the signification of the fictional river manifests in its mysteries and myths that instigate the protagonist to write Gothic romances with a postmodernist flavor.

The protagonist Del Jordan considers the Wawanash River as an endless source of mysteries and stories. The old man recounts "there was a quicksand hole in there that would take down a two-ton truck like a bite of breakfast" in the mythological Grenoch Swamp and added "there were holes in the Wawanash River that were twenty feet deep in the middle of summer" (Munro, 2001: 4). Accordingly, the sublimity of the river is behind the eccentricity of the people living around, amongst whom stands the rising artist, thereby they engage in weaving awesome myths revealing some aspects about their profound fascination with it.

Furthermore, the development of the story displays the protagonist's romantic attachment with the mysterious riverbank. In the third episode in the narrative entitled "Princess Ida," the narrator who has moved to live in town confesses "I missed the nearness of the river and the swamp, also the real anarchy of winter, blizzards that shut us up tight in our house as if it were the Ark" (Munro, 2001: 78). This confession exposes a typical romantic attitude toward nature at the expense of town. The romantics indeed saw the city as a source of alienation and entanglement. Del Jordan rescues herself from this imprisonment with her nostalgic recalling of memories of the days she spend in the river fishing and the tales of the ordinary but extraordinary people of the Flats Road, a suburban area around the mysterious river.

The concluding episode, in Munro's metafiction narrative, which is simply entitled "Epilogue: The Photographer" demonstrates the interdependence of creative storytelling and meditative perception of the river. The episode is devoted to the artist's burst of talent thereby her first story sees light ultimately. The fictional story derives from the mystery of the Sheriff Family the narrator has early in childhood heard about: it significantly begins with the daughter's suicidal drowning in the river. In her fiction, the mature artist

consequently tries to untie some of the knots of the mysteries created by the sublime river, from a romantic perspective nonetheless. Although the inspiring Wawanash River has been mythologized with telling grotesque tales, the romantic artist seems still thirsty for some new stories flowing with the river's flood every season; "it was a mystery presented without explanation" (Munro, 2001: 156). Ambiguity instigates the story indeed. The river is therefore personified as though it becomes the central character sharing the first-person narrator narration.

Likewise, in Laurence's *The Diviners*, narration in the first section which is entitled "River of Then and Now" commences with the following significant passage:

> The river flowed both ways. The current moved from north to south, but the wind usually came from the south, rippling the bronze-green water in the opposite direction. This apparently impossible contradiction, made apparent and possible, still fascinated Morag, even after the years of river-watching. (Laurence, 1993: 3)

Since the beginning, the protagonist seems to be profoundly attached to the Wachakwa river which renders the story of the artist into a river narrative. This fascination proceeds to manifest in the narrative where every section opens with the river scene. Indeed the symbolism of the river with two opposite heads varies from situation to another. It is used as a symbol for transformation and possibility and thus implies the romantic thirst for change (Dudek, 2005: 237). It also symbolizes the temporal double motion the protagonist Morag Gunn exhibits when telling her fictive and real stories. The conclusion of the story announces the artist's conception of temporality with reference to the mythical river. Adopting a second-person position, the narrator describes "*Look ahead into the past, and into the future, until the silence*" (Laurence, 1993: 370). The riddle of the river is eventually resolved in the sense that the river of memories awakens with the

meditative watching of the natural river. This mechanism of returning to the past simultaneously to move into the future indicates the narrator's dexterity in recounting the deeds of the model ancestors for the successors, amongst whom she considers herself and her daughter, which makes her successfully solve her problems.

The prairie landscape, in *The Diviners*, is a source of inspiration not only for the protagonist who has already established her literary career with the publication of romances and is about to initiate writing a new novel but also for her daughter who has inherited her father's gift of singing. The aesthetical representation of the marvelous Canadian prairie is designated in the following statement "the mountain and the valley provide a basis for Pique's identity, while the 'river of now and then' orders the novel and serves as an image of both return and regeneration for Morag" (Laurence, 1993: 254). The construction of the self is then interlinked with the impact nature has on the characters. This romantic interplay of the past and the present which is fostered with the interaction with the sublime river of then and now.

Moreover, Laurence's fascination with nature drives her to romanticize history and to shape a geo-historical landscape. The romantic narrator transcends the historical line to provide a different version of the past. Stressing this view, Faye Hammill argues that the river motif "evokes the length of time beyond history" (2007: 153). The hypnotic powers of the mythical river manifest again in the introduction of the fourth section where she sits wandering through the riverbank and concentrating on the opposite side to discover that "the light-leafed willows and tall solid maples were like ancestors, carrying within themselves the land's past" (Laurence, 1993: 312). The river of now, the same of then, absorbs the present of the actual

generation, meaning Morag, outpours the past of the ancestors and shapes the future of the coming generation, meaning Pique.

The overwhelmed narrator describes later that the "wind skimmed northward along the water, the deep currents drew the river south" and insists using a third-person position "This was what Morag looked at every day, the river flowing both ways, yet it never lost its ancient power for her, and it never ceased to be new" (ibid., p. 312). The river thus stands for antiquity and newness at once. The novel seems then to be a romantic recreation of several versions of human history, multiple "pasts," to mention the late eighteenth century Highland removals, the early nineteenth century of the Lakefield pioneers, the late nineteenth century of Riel's Riot, the Depression Period of Morag's early years, and the very recent past of Pique's youth (Faye, 2007: 133).

While, in *The Diviners*, the river that flows both ways exposes an aspect of the mature artist's fascination with the sublime nature which hence romanticized in her nostalgic analytical storytelling, in *Lives of Girls and Women*, the interactive encounter with wilderness raises the developing artist's romantic attitude which manifests itself in her thirst for the Gothic tales which have been inherited from the ancestors and believed in them not as embroidered myths but as sacred facts about the superpowers of the Wawanash River.

3.2 The Godlike Artist: the "True Diviner"

The romantics view the poet as a creator and a visionary who utilizes his particular imaginative powers for the exploration of the unusual and the unseen. In this juncture, Atwood explains that the artist is "the vision or the tongue, giving shape to patterns in which the audience may then recognize itself" (1972, 183). Atwood's conception of creativity is intricately reflected in Laurence's final episode in the Manawaka cycle. The first thing to consider is undoubtedly the title: *The Diviners* foregrounds the inherent analogy, as far as romanticism is concerned, between artistry and divinity. It also reflects that the

metafictional novel is not only about one artist but rather it encompasses stories of gifted characters. Indeed the protagonist is a creative writer, her beloved and daughter are skilled singers, her old friend Royland is a true diviner. They hence stand as godlike individuals sharing the creative spirit.

First and foremost, *The Diviners* evokes the Jocean myth of the "artificer" which signifies the association between the artist and the creator. Nonetheless, in Gayle Greene's words, "Joyce's aesthetics is Modernist" whereas Laurence's "is woman's kunstlerromane" (Greene, 1991: 149). The specificity of her postmodern portrait is the feminist voice which renders an escape woman to a crafted writer of fiction and thus a true creator. In her fascination with Royland, the Old Man of the River, the creative protagonist re-presents a romantic postmodernist notion of creativity. Morag Gunn indeed considers the art of writing as the art of divining.

In the literary sense, the diviner is the one who has the power to read real characters and events and then invent fictional ones. In *The Diviners*, the "artist-diviner" investigates the river of now and then so as to grasp the true meaning of life; she philosophically returns backward to the past in order to move forward and thus regain faith in the future (ibid., p. 154). Accordingly, the divine power of the artist lies in her synthesis of art with life.

The emergence of Royland, the water diviner, from the very beginning coincides with the crisis the protagonist is undergoing as a result of loss of faith in her abilities to recover the past and thus to produce fiction. The postmodern writer overcomes this sudden paralysis through her meditations on the special faculties of the water diviner to recognize eventually the similarity between them. Indeed she has always felt "about to learn something of great significance from him, something which would explain everything" (Laurence,

1993: 12). The literary artist hence maintains watching the river and heightening inspiration so as to discover ultimately that she has acquired his skill and becomes a words' diviner. The ability to reconcile the past, the present and the future with intricate remembering, to write the right word for the depiction of the world and to provide a visionary artistic narrative is a strong evidence of her creativity.

The ancient river supplies her with the typical artistic spirit so that she can create other creatures in her art and draw imaginative visions with her words. As the narrative reaches its conclusion, the narrator, from a third-person perspective, meditates about the connection between divining and writing:

> At least Royland knew he had been a true diviner. There were the wells, proof positive. Water. Real wet water. There to be felt and tasted. Morag's magic tricks were of a different order. She would never know whether they actually worked or not, or to what extent. That wasn't given to her to know. In a sense, it did not matter. The necessary doing of the thing—that mattered. (Laurence, 1993: 269)

Morag eventually reveals the discrepancy between her divining and Royland's thereby her art seems abstract related to the complex act of telling stories analytically and thus creating characters who are endowed with the spirit of the author. At the end, the water diviner seems to have lost his divining as a result of aging whereas Morag has sharpened her magic tricks with river-watching episodes and thus increased her literary score with a fifth novel. She therefore resurfaces as the only true diviner and the godlike artist who creates stories as long as the sacred river flows both ways. The artist becomes ultimately the middle-aged woman of the River.

3.3 The Revival of the Gothic

Like wilderness, the Gothic is omnipresent in Canadian literary narratives. Indeed the birth of Canadian fiction coincided with the

political adoption of the Gothic genre in the early eighteenth century (Lane, 2011: 38). In the postmodern era, a constellation of Canadian authors have greatly contributed to the revival of the Gothic. One of them stands the master of the short story Alice Munro whose only metafiction narrative *Lives of Girls and Women* is the incarnation of the Gothic revival. The grotesque, tragic deaths, haunted buildings, madness and alcoholism are elements of Dark Romanticism in Munro's Gothic metafiction.

Symptoms of the gothic mode manifest so early in the narrative and heightens with its evolution thereby the investigation of the extraordinary in the ordinary is its principal instigator. In *Lives of Girls and Women*, Munro presents not the surface but what lies just beneath, not the usual but the unusual of it, not the story but what makes it really a story. Eccentricity is the center of all of the eight episodes in this hybrid narrative, a novel-as-short-stories-sequence. The protagonist is hence endowed with the keen eye for targeting the abnormalities of the river, the people and the houses around it. Significantly, the first episode is loaded with features of terror and suspense such as the mysteries of the Wawanash River and its devouring sand holes, the apparition of Sandy Stevenson's dead husband for jealousy from her second happy marriage and the evil character of Madeleine, Uncle Benny's mad wife. Del Jordan has thus oriented her creative capacities towards writing gothic romances where suicide, insanity, diabolism and alcoholism are inherently apparent themes.

Furthermore, the balance between pleasure and fear drives the artist to delve into the caves of the Gothic. She indeed oscillates between the gothic in life and the gothic in fiction or rather dramatizes the real gothic with a fictional rod. Additionally and most importantly, *Lives of Girls and Women* would not have been such a perfect

narrative where features of romanticism intermingle within a metafitional framework without allusion to the quintessentially nineteenth-century feminist Gothic novel Emily Bronte's *Wuthering Heights*. The growing writer has kept a few poems and bits of a novel folded inside a large flat copy of Bronte's unique Gothic romance (Munro, 2001: 70); this is an indicator of her intention to write according to the Gothic genre and with a feminist tone. Actually, once she attains sexual and artistic maturity, Del Jordan produces a typically Gothic romance of a Canadian feminist color.

Besides the recurrent deaths of the people of Jubilee, the tragedy of the Sherriff Family reflects the largest aspect of the Gothic in this metafiction kunstlerroman. The narrator has heard some myths of their tragic story so early in her childhood, yet its effect perpetuates and pushes her pen to create some artistic explanations for this irresolvable enigma because the remnant of the Sherriff Family is but a deranged son called Bobby. Del Jordan eventually quenches her thirst for the Gothic with her manipulation of a real mystery into a fictional tragedy the tragic heroine Caroline drowns herself in the river, just like Ophelia, for some scandalous deed she has committed with the peculiar Photographer. This latter forms the gloomiest side of the ghostly pathetic story in the sense that the pictures he takes for the town's people are extraordinary and even frightening:

> The pictures he took turned out to be unusual, even frightening. People saw that in his pictures they had aged twenty or thirty years. Middle-aged people saw in their own features the terrible, growing, inescapable likeness of their dead parents; young fresh girls and men showed what gaunt or dulled or stupid faces they would have when they were fifty. Brides looked pregnant, children adenoidal. (Munro, 2001: 269)

Due to the intensity and density of terror in the scene, it seems to be extracted from some early Romantic Gothic narrative not postmodern metafiction. The creation of such a ghostly atmosphere turns Jubilee

into a "black fable" which appears as "an older, darker, more decaying town" (ibid., p. 271). The artist, in her postmodern romance, has consequently revived the Gothic elements which lie just underground.

4. CONCLUSION

A study of the Canadian postmodern feminist narrative, the present paper has demonstrated the symbiotic relationship between romanticism and postmodernism despite the historical gap. Particularly, the focus has been on Margaret Laurence's *The Diviners* and Alice Munro's *Lives of Girls and Women* as representative narratives of the Canadian metafictional kunstlerroman where the rising artist is a fiction writer. The analysis has indeed revealed that the telling of the artist-story from the perspective of a self-conscious woman is enriched with the manifestation of such romantic aesthetics as the quintessentially interdependence between nature and imagination and the celebration of individualism. The developing creative writer is romantically attached to the Canadian wilderness which emancipates her imaginative powers to re-present the world in fiction. The outcome of this attachment with flowing rivers is thereby endless inspiring fictional and fictive stories.

Like the early romantics, the postmodern feminist writers Laurence and Munro celebrate the journey for the quest for selfhood. Either of their protagonists embody the resurrection of romanticism in the postmodern context. The romantic attitude nevertheless does not humper the realistic realization of sexual and artistic maturity. Besides the Gothic revival in *Lives of Girls and Women* and the manifestation of the diviner artist in *The Diviners*, the celebration of Canadian wilderness landscape essentially figure in both of them so as to strengthen this romantic presence.

To conclude, the present study has displayed that the romantic aesthetical manifestation in Canadian feminist metafiction is an

indication of a postmodern romanticism but not a typically neo-romanticism. The Ontario second phase postmodern authors Margaret Laurence and Alice Munro have actually excelled in re-presenting romantic aesthetics in their portraits of the creative writer as a woman. This investigation forms therefore a cornerstone for further studies where other aspects of romantic aesthetics are explored in some other literary postmodern narratives, not necessarily from the Canadian profile.

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