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Carmen Concilio and Richard J. Lane (eds), *Image Technologies in Canadian Literature: Narrative, Film, and Photography* (Brussels: Peter Lang, 2009) 164pp. Paper. £27.50. ISBN 978-90-5201-474-6.

This engaging, if slim, volume explores the significance of film and photography within Canadian literary narratives. 'Image technologies', state the editors, 'permeate ... Canadian literature to the point of merging and blending with written texts so as to create hybrid, complex works of art' (p. 11). The eight essays collected here (by Canadian and Italian scholars) each assess the implications of the 'merging and blending' of the visual world and the written word as it plays out in texts by authors including Michael Ondaatje, Ann-Marie MacDonald, Robert Kroetsch and Daphne Marlatt. (One film, the 1965 NFB documentary *Ladies and Gentlemen ... Mr Leonard Cohen* is also examined.) The result is a worthwhile collection that paves the way for future research in this exciting field.

In a rather diffuse introductory essay, Carmen Concilio sets out the scope of the volume via an analysis of the importance of photography in Ondaatje's most recent novel *Divisadero* and his earlier texts. Three essays dedicated to Ondaatje's work may seem excessive in an eight-essay collection, and they do serve to unbalance the volume somewhat. Nonetheless, the following two pieces on Ondaatje by Lucia Boldrini and Jeffrey Orr avoid repetition and complement each other (and Concilio's introduction) in interesting ways. Boldrini's 'The Anamorphosis of Photography' explores the slippery relationship between written text and image(s) in *The Collected Works of Billy the Kid*, while Orr insightfully addresses a range of Ondaatje texts through the concept of 'intersemiotic translation', examining the negotiations between the visual and the verbal in *Coming Through Slaughter*, *Running in the Family*, *In the Skin of a Lion* and *The English Patient*. 'Photographic translation', Orr argues, is, for Ondaatje, 'both a material process that moves an image into words, and a way of reading that allows understanding to begin with the body' (p.63).

The most successful of the other essays situate their readings within the context of previous work on photography and film in Canadian fiction and theories by Benjamin, Barthes and Sontag. Ron Bonham cogently traces the significance of cinematic techniques and allusions in MacDonald's *Fall On Your Knees*, and Frances Sprout explores the significance of references to the photochemical process in Daphne Marlatt's *Taken*. Simona Bertacco contributes a compelling comparative analysis of Marlatt's *Steveston* and Kroetsch's *The Ledger*, while Richard Lane explores the 'dialectical images' of Canada offered in the work of Joseph Dandurand and Stan Douglas.

A disappointing aspect of the volume is its failure to engage in detail with more film-texts, particularly since Keith Harrison's analysis of *Ladies and Gentlemen ... Mr Leonard Cohen* is one of the highlights of the volume, albeit one that is rather tangentially related to the other essays. But this is not a book that seeks to be comprehensive; rather its most stimulating and incisive essays invite further explorations of the role of the filmic and the photographic in Canadian literary texts.

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