Montgomery's texts. This section discusses the spin-offs from the popularity of Montgomery's work including tourism, the development of Green Gables and other Montgomery sites by Parks Canada, "Anne" and "Emily" dolls, "Anne" in cyberspace, and the appeal of "Anne" in Japan. As the authors here suggest, the appeal that Prince Edward Island holds for many of its visitors comes from both Montgomery's fiction and the popular film and television versions of her texts. This section focusses on the ways in which the fictional is rendered "real" (or as Alice van der Klei suggests "hyperreal" [313]) through the commodification and reproduction of ideas about these works.

There are, of course, some problems with the collection. Although Gammel attempts to account for some of the quirks in the field of Montgomery criticism, issues such as the blurring between the fan and the academic, a tendency to conflate Montgomery and her fiction, the occasional slide into the sentimental, and claims of a feminist agenda for Montgomery which do not always work as well as some of her readers would like still appear in individual chapters. There are also few references to any of Montgomery's fictional works beyond the "Anne" and "Emily" series. Nonetheless, the success of *Making Avonlea* lies in its overall departure from "literary fundamentalism" (53) in readings of Montgomery's texts. For the reader interested in thinking about the continued and varied appeal of Montgomery and her work, this volume will be a satisfying exploration of the field.

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Greenwor(l)ds: Ecocritical Readings of Canadian Women's Poetry. Diana M. A. Relke. Calgary: University of Calgary Press, 1999; 363 pages; ISBN 1-55238-017-3; $24.95 (paper).

Diana Relke's *Greenwor(l)ds* offers readers interested in literature and the environment ample evidence of the lively existence of ecocriticism in Canada. Relke blends her ecocritical readings with an expertise in women's studies to create a specifically feminist, ecocritical assessment of the work of Canadian women poets. Her introduction provides a useful survey of dominant paradigms of women and nature in Western culture.

Subsequent chapters disentangle and challenge those paradigms through close rereadings of the works of canonical Canadian poets Margaret Atwood, Dorothy Livesay, Phyllis Webb, P. K. Page, and Daphne Marlatt, lesser known poets Marjorie Pickthall, Constance Lindsay Skinner, and Isabella Valancy Crawford, as well as two chapters which focus on the work of the emerging Métis poet Marilyn Dumont. Relke's readings highlight her project of "correcting careless assumptions made regarding the work of Canadian literary women" (130). Relke foregrounds nature in her readings because she suggests that women poets' perceptive renderings of the natural world have been marginalized. This is because assessments of nature in Canadian literature have been critically dominated by the garrison/wilderness model that exposes only conflict or reconciliation with nature and fails to account for women's experience. For example, Relke pinpoints a tension between women poets' need to disassociate themselves from an identification with Mother Nature which threatens to construct them as cultural artifacts and their need to "find themselves" in nature (Ch.2). Relke promotes the garden as a potential site for women poets' creative labours, an intersubjective space "where mutually alienated culture and nature meet and interconnect"(220).

However, *Greenwor(l)ds* is not just a celebration of the neglected literary and literal gardens in Canadian women's poetry. Relke also utilizes her feminist ecocritical approach to argue that the critical neglect of the work of these poets is a result of the dominating influences and theoretical limits set by poststructural theory and post colonialist theory. The former, with its focus on the text, excludes considerations of the material world that are central to ecocriticism's roots in environmental activism. The latter, Relke suggests (and this is the more contentious of the two arguments), suffers from a rigid relativism that too exclusively focuses on race as the sole site of oppression. In her chapter on Constance Lindsay Skinner, Relke calls for a rereading of this white woman poet's appropriation of indigenous culture as a proto-feminist strategy for reimagining women's

place in the natural world. For her approach to Marilyn Dumont's poetry, Relke adopts a critical strategy that links the oppressions of race and gender as a means of "unearthing" the incisive critical commentary integral to Dumont's poetry. Relke's methodology of linking oppressions both broadens commentary on the works and models an ecocritical practice, which is replicable and applicable to the work of many other Canadian women writers. Indeed, Relke invites an overall reconsideration of Canadian critical approaches to the representation of nature within a wide variety of cultural products.

Relke's *Greenwor(l)ds* opens the door to a lively and important discussion of the place of ecocriticism in interpreting and recovering Canadian women's poetry. More generally, *Greenwor(l)ds* works to legitimize ecocriticism - a field that has defined itself almost entirely in terms of American literature - as a critical discourse in Canada.

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Sex and Borders: Gender, National Identity, and Prostitution Policy in Thailand. Leslie Ann Jeffrey. Vancouver: UBC Press, 2002; 224 pages; ISBN 0-7748-0873; $27.95 (paper).

This recent book by political scientist Leslie Jeffrey argues that national identity is globally constructed and fundamentally gendered by using the symbol of the prostitute in Thailand as her case study. She makes a very convincing argument that Thai prostitution policy has essentially been constructed around different (historical) representations of the prostitute and of the Thai government's changing ideals of masculinity and femininity, rather than for the good of the prostitute herself. She does a wonderful job illustrating the problems for prostitute women of this gendered and global construction.

The book is filled with fascinating detail and history, much of which can't be addressed in a short review: the romanticism of the peasantry and the use of the peasant woman in particular as a symbol of national identity, the role of elite women in identity formation and how women make use of tradition in order to access more social and political power, the changing role of men and the government and media's concerted efforts to "change" men, how the government depends on the sex trade and condemns it at the same time, the role of the American military in the development of sex tourism, and the very recent disciplining of the peasant woman as consumer.

Thailand's struggle between modernity and tradition is shown to be at the expense of women's autonomy and related more to women as the bearers and reproducers of custom and tradition than any coherency of policy. Even the most recent 1996 prostitution law, according to Jeffrey's analysis, had much more to do with the state's desire to appear to be modern and in step with the international community than with the actual desires of prostitute women or their advocates.

Jeffrey argues that the policy choices of the government are determined by whether prostitutes are seen as criminals, consumers, backward peasants or victims. And many times, the politics of representation is determined by the vagaries of constructing a national identity that is both in sync with Western nations and at the same time distinct from Western power. For instance, Jeffrey shows how Philbun in the 1930s eliminated polygamy to "modernize" Thailand, in order to become "civilized" and a full member of the international community, and how this led to increased prostitution. Increased prostitution then became associated with the West and consequently the next leaders tried to reject Western values in favour of more "traditional" Thai values, ignoring the continuing rise of prostitution. According to Jeffrey, this enabled the government to emphasize the "evil foreigners" and sex tourists rather than deal with the fact that most clients of Thai prostitutes are Thai men. This is not dealt with in any detail by Jeffrey because her main arguments have to do with the construction of national identity in relation to Western imperialism, but the heavy use of prostitutes by local men (the normalization of male sexual need) must be seen as a factor in the rise of sex tourism in Thailand, as it is in other parts of Southeast Asia.

Much of Jeffrey's analysis rings true from my own research in the Philippines. Though the historical and religious contexts are obviously very