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lowing four chapters. This organization is commendable, as the subject matter is dense and an historical perspective is warranted. The care with which she has arranged her material shows consideration for readers.

Unnatural ecopoetics offers four distinct poetic encounters with her unnatural ecocritical analysis. Beginning with perhaps the most obvious example of connection to the unnatural environment, A.R. Ammons's *Garbage* takes the Florida trash heap off 1-95 as its subject, thereby "conflat[ing] the human and the natural worlds" (26). Arguing that the trash heap represents a "space of new creations," Nolan's critical analysis "recognizes both the role of nature in the garbage dump" and, specifically, "the alterations that occur as it fuses with cultural debris" (34). This reading ultimately reveals the role of language as an altered version of itself, having entered the trash heap and emerging "covered with the detritus of decay, filth, and dirt" (34). By focusing on the textual spaces created through Ammons's self-reflexive commentary, Nolan argues that the poem fuses *naturalcultural* elements through its "persistent limitations of language" (37).

The chapter on Ly Hejinian's *My Life* explores the poet's life experiences, while the following chapter on Susan Howe's *The Midnight* provides "middle space"—the latter a mix of culture, history, environment and genealogy. Hejinian, a widely acknowledged language poet, offers a self-aware "express[ion] [of] the complexity of real-word experiences," an idea that Nolan argues "lies at the core of ecopoetics" (50). Howe's poetic expression fuses an environment shaped by elements of landscape, history, and culture, creating a "middle ground" ripe for unnatural poetics (80). Nolan's fourth and final poetic analysis of Kenneth Goldsmith's *Seven American Deaths and Disasters*, that transcribes television and radio reports of several national deaths and disasters, including 9/11, JFK and John Lennon's deaths, and the Columbine High School shooting, among others. This intentional culling of media broadcasts into textual space allows an alternate "environmentality" (118). Goldsmith's book, therefore, "investigat[es] the ways in which individuals experience the world around them" by "examin[ing] the multiple spaces that compose a lived moment" (119).

For this reviewer, the concern permeating Nolan's text of "To what end?" is answered in her concluding chapter "The Future of Ecopoetics in New Poetries and New Spaces," the crowning achievement of the book. She responds to Timothy Morton's argument of ecocriticism as "too enmeshed in the ideology that churns out sterotypical ideas of nature to be of any use" (2007, 13). If, as Slovic contends in his forward, the field "demands a more complex discussion of how we perceive [...] environment" Nolan has answered the call to relevancy (12). Where traditional writing about nature tends to keep humans separate from the very environments within which they are inextricably tied, unnatural poetics defiantly expands environment's definition. Nolan's widening of textual spaces worth ecocritical exploration offers not simply a fresh approach, but perhaps a view toward conceptualizing daily possibilities that exist within the material world in which we dwell and extends no less than an invitation to explore what it means to live in perpetual *natureculture*.

Gustavo Pérez Firmat. ***Sin lengua, deslenguado.*** Editors Yannelys Aparicio and Ángel Esteban. Madrid: Cátedra, 2017. 292p.

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The sophisticated black covers of Spain's Cátedra editions always convey a classy and classical message. Further enhanced with Humberto Calzada's watery painting, *The Collapse of an Island*, with its layers of placid aquamarine ocean water rising and engulfing the interior of a stately, but abandoned, stain-glass windowed and cathedral-ceilinged Cuban mansion, *Sin lengua, deslenguado* anthologizes one of the most influential 1.5 generation Cuban exiles to lift anchor when his island, and his world, collapsed. Now, almost sixty years after landing on U.S. shores and setting up a lifelong residence, Pérez Firmat has gathered selected poetry and poetic prose essays into a volume whose whole is greater than the sum of its parts.

In their panoramic introduction, editors Aparicio and Esteban, using a characteristic bilingual neologism, explore Pérezfirmatian *Writinerarios*—the written wonderings and wanderings of the hybrid paths that he has travelled, always thinking that he'd spend "next year in Cuba," but always facing the reality that his place and language would forever be perched on the hyphen that sits between Cuban-American. Their informative "life and works" traces his sojourn and the shifting constants and consonants that have always been his trademarks: tensions between what language to write in, what nationality to claim, and what tongue defines him. "Sin lengua" translates as "without a tongue," but also as "without language." Despite that negative claim, what he has done with both languages isn't a minus sign at all - not a hypen - but a plus sign.

The anthology's pluses that add to our understanding of his lifelong oeuvre include Spanish translations of poems originally written in English, beginning with his first published verse in *Carolina Cuban* (1987). Welcome footnotes disclose that the author loves to rework his poems, always seeking the precise word, as well as the precise wordplay, his exceedingly diffi-

cult-to-translate signature technique. For example, we learn that "pertenecer a" means both "belongs to" and "belongs in"—a key to understanding that the poet resides in a language: he may not belong in English even if he belongs to it. The same equivocation holds in Spanish, with the switch to "encontrarse"—"no me encuentro en inglés": he may find himself located in English, but he doesn't find himself—his true nature—there.

Similar equivocations characterize *Equivocaciones*, his second book of poetry published in 1989, as well as the other six collections excerpted here. Since one of the goals of the anthology is to include translations of all English poems into Spanish (but not vice versa), Pérez Firmat has translated his own verses. When he writes in English, his stock-in-trade is equivocations, better known as puns. But translating a pun isn't fun, since equivocations don't have equivalents, so the editors and the author have collaborated to explain the meaning of the English puns in the Spanish footnotes. These insightful translation notes greatly expand our understanding of the poems and wordplays, making sense of the translations and interpreting the original double entendres. Think about it—a bilingual double entendre multiplies two meanings in two languages…double the pleasure, double the fun, or quadruple it. . . now you're talking his language.

Or you might be singing his language. His musical signature—maybe that should be sing-nature--technique is the diegetic soundtrack that plays a continuous loop of background music throughout—be it the bilingual blues lament that includes references to two songs: the Gershwin brother's duet "Let's call the whole thing off," counterpointed with "Consider yourself [part of the family]" from the musical *Oliver,* based on the Charles Dickens novel *Oliver Twist.* Aware that language was music before it was words, essay 39 of *Cincuenta lecciones de exilio y desexilio* delves into the musicality of identity, noting that the sounds that cradled us composed auditory voice prints in our language patterns even before we learned words or lyrics. Whether it is the "Star Spangled Banner" or Stephen Foster's "I dream of Jeannie with the light brown hair," or Puerto Rican Jeannie Cruz singing "Zarabanda," music continually accompanies Pérez Firmat in his writing, lilting behind his poetry, harmonizing his essays, and adding grace notes to his foot notes. Together with editors Yannelys Aparicio and Ángel Esteban, he has orchestrated a masterful anthology of his greatest hits.

Carolina Rocha and Georgia Seminet, editors. ***Screening Minors in Latin America Cinema***. Plymouth: Lexington Books, 2014. 204 p.

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Distinct from their first volume on youth in cinema, *Representing History, Class, and Gender in Spain and Latin America: Children and Adolescents in Film*, in this new book Carolina Rocha and Georgia Seminet narrow the scope to Latin America, including Brazil, and compile an anthology of varied critical approaches and research findings. Presented across four thematic sections are twelve chapters written in English that treat films spanning from 1976 to 2013.

The theory which binds the compendium of articles is the youth protagonist's construction of subjectivity and agency on screen. While children and adolescents are frequently examined as "others" in film, drawing on Ann E. Kaplan, Robyn McCallum and Lisa Cartwright's scholarship, Rocha and Seminet propose that the adult gaze can be reversed so that "the look" is a relational or intersubjective process. Accordingly, as the contributors show, the filmmakers' recasting of the juvenile protagonist's alterity moves away from the representation of children and adolescents as the object of adult gaze and moves towards empowering them by giving them voice and selfhood. Cinematic techniques as well as plot devices and sequences support the theses. However, the last section does not conform to this method because it focuses on documentaries whose making and viewing experience are dissimilar. Although Caribbean film is notably absent, each article provides a clear sociohistorical context for the film(s) examined. The social and political milieu is frequently the object of critique through the lens of the young character's agency.

Agency without resort to language is explored by several authors. Rocha argues that the camera focalizes the child's view in *Mutum* (2007) because the young character does not have full access to language. Sophie Dufays proposes that *La rabia* (2008) privileges visual and sound effects to connect with narrative relationships between parents and children in the absence of language. Alejandra Josiowicz discusses girlhood and non-normative sexualities as a form of political activism. In a long discussion on *La rabia*, and referring to Cartwright's theory of empathetic identification, Josiowicz shows how the autistic protagonist develops agency through tactile and aural expressions as well as making drawings.