

world over—but especially #NoDAPL as a touchstone in (North) American ecological and decolonial thought—and more.

The volume highlights the lived, contextual realities of humanity as embedded members of their communities in the face of the web of tangled oppressions that is Anthropocene. For example, Petra Kupper's essay "Disability in Space: Engage!" begins as a science fiction story that morphs into a Socratic-style exhortation to the reader to imagine future spaces made for and by disabled people, challenging readers to expand their imaginations, critically examine their definitions of personhood, and strengthen their communities. Likewise, Sari Fordham's how-to guide on visible mending considers waste and greenhouse gases from textile manufacturing before laying out the steps to mend a garment. Fordham contextualizes this action as not just a solo project but also a way to honor resources and celebrate history, reminding readers of community connections that underlie and make possible individual actions.

The necessity of exploring solarpunk thought and its ideological ramifications beyond speculation cannot be overstated, and contributors to this volume wrestle with what it means to be a solarpunk—dedicated to critical hope and positive action despite living in the Anthropocene—in productive and relatable ways that are specific to their contexts. Nonfiction solarpunk has until this point appeared in scattered essays and articles or collections of short stories, and the publication of this volume is a timely and welcome addition to the literature.

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Count. By Valerie Martínez. U of Arizona P, 2021. 64 pp. Paper \$16.95. Ebook \$16.95.

Valerie Martínez's most recent book of poems, published by the Camino del Sol Latinx Literary Series, begins with what is described as "a critical drought": a soapy, wet carwash staffed by teenage girls "in cutoffs and bikinis" and advertised as "CARWASH U NO U WANT

ONE" (1). Martínez's response to this scene of drought, both critical and literal, is a flood of stories, those that recount both deluge and survival. Running alongside each other, these narratives weave in and out of the book-length poem: a spectral girl approaching and retreating from the ocean; a realist retelling of the speaker's 53-day hike along the Santa Fe, "a dying river"; and Indigenous accounts of how humans may be able learn, through disaster, to live in balance. Together, they register wave after wave of what we've lost, and what we stand to lose.

But while the poem is an elegy for the endangered and the extinct—golden frogs and staghorn coral, mondo grass at the end of its ability to adapt—*Count* also resists a familiar eco-poetic despair in its varied responses to environmental injustice and threat. From outraged silence—"I stifle the urge to mumble and cough" (10)—to helpless inaction—"All he could do: watch" (24) to an almost-acceptance—"we've had/our short time—brilliant and careless" (37), the speaker witnesses the world multiply with "wonder, grief,/urgency"(22). And while false comfort is rejected—such comfort is "[a] ruse, palliation"(25)—on the other side of this flood of loss are the stories of survival and regeneration: the ice plant closing its stomata to preserve water; a crab remaking its gills in response to changing conditions; the repetition of scant but real human survival in the Indigenous stories that resist and rewrite settler and capital-driven narratives. At the close of the book, the poem offers up a particularly powerful way to redress the losses incurred by peoples consistently "at odds with the earth" (41) in the story of Hadanisht'é, a deity who puts humans to work re-assembling "a disintegrating world," then teaches them to live with more grace on a planet both fractured and beautiful (43).

Most radically, Martínez enacts such painstaking and piecemeal reconstruction in her own poems. Everything counts in the world she has given us: alligators are counted, as are plastic bags, and manatee's scars, and pilgrims' prostrations. Science is used as a form of counting, in the Latin names and biological accounts about the world, and in everyday experience, quotidian love for the children, partner, and friends who surround the speaker. Art counts, perhaps, even more in this task of re-assembly, from Indigenous story to the ekphrastic poems that recount a barbed-wire hula hoop that rips the artist's flesh (14) to an "ice book embedded with native seeds" (40).

More than any of these methods alone—count or recount or account—it is their patient, sequential, and cumulative practice that matters most, and in this way Martínez's book, rather than a furious protest or acid screed or ledger of the dead, is critical in another sense: it is a demonstration of that "reverence and discipline" most urgently

required to constantly remake the world, to live, as we are, on the “edge of great balance” (43).

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