

YVETTE APARICIO. *Post-Conflict Central American Literature: Searching for Home and Longing to Belong*. Lewisburg: Bucknell University Press, 2014. 168 pp.

Yvette Aparicio's *Post-Conflict Central American Literature: Searching for Home and Longing to Belong* is a welcome addition to the study of contemporary Central American literature. As Aparicio herself correctly points out, the existing body of work on post-conflict literature from Central America is mainly composed of scholarly articles, and little has been published on the subject in book-length studies. *Post-Conflict Central American Literature* offers a solid analysis of the literature written in the region in the last three decades, utilizing the notions of home and belonging to understand the changing relationship(s) between nation, place, and people.

Though the book's title suggests a study of Central American literature, the focus is on poetry and short fiction written in El Salvador, Nicaragua, and Costa Rica after 1990. Aparicio considers it important to limit her study to these three countries given that Panama and Belize have had dramatically different histories, while Honduras did not face an armed conflict during the same period. Meanwhile, Guatemala, the region's largest country, does not form part of this corpus because, according to the author, the notions of home and homeland that she employs are not applicable in the same way due to the state's direct involvement in the genocide and systematic destruction of Indigenous homelands. Instead, the analysis is restricted to literature from El Salvador and Nicaragua, where a revolutionary desire for a new homeland to replace dictatorial regimes was present (11). Costa Rica, for its part, given its well-known pacifist stance, offers a literature that serves as an important counterpoint to the other two.

In the introduction, Aparicio lays out her framework, discussing the principal characteristics of the countries in the region, and giving a general overview of the existing scholarship. She begins with Woody Allen's *Bananas* (1971), a movie that parodies Central American politics, and that serves to offer a contrast between an outsider's view of the region and that of the more insightful perspective put forth by the authors she examines. The first chapter looks at revolutionary writers (Ernesto Cardenal, Roque Dalton, and Leonel Rugama) who envision a new home where a new national identity can be forged and where history can be rewritten in the nation project they set forth. Then we see how Claudia Hernández's short fiction arrives on the scene in the nineties to begin a dialogue with the revolutionary masters only to reject them and question their validity,

showing in their stead a citizenry in the postwar that must deal with a legacy of violence.

In chapter two, Aparicio turns to works written in the post-conflict in El Salvador and in Nicaragua that evoke memories of the homeland and a longing for it. The voices in some of these texts look for ways of remaining connected to the homeland by crafting spaces and keepsakes that can link the present with the past, retaining a sense of hope. In the following chapter, hope is replaced with disgust: in place of nostalgia, we find an unmasked vision of the homeland that reveals dejection, misery, a plethora of social ills, and a general sense of disillusionment. However, it is important to note that for these authors, the homeland remains home. The final two chapters examine home and belonging from a perspective that utilizes detachment; she argues that some of the literature of recent years, specifically works written in Costa Rica, El Salvador, and Nicaragua, shows a distancing achieved through a sort of tourist gaze in order to arrive at another more desirable home that is not necessarily concrete but imagined. The last chapter raises some important questions regarding the region's entry into globalization and the desires and hopes of those who reside in the homeland but long for something else. Aparicio concludes her study by returning to film, Alex Cox's *Walker* (1987), which offers a stark view of Central American politics, in particular as it relates to US interventionism.

Overall, this study fills an important vacuum in the study of Central American literature in the region's post-conflict neoliberal era. Though Aparicio's scope permits a careful and thoughtful study, the concept of home and homeland proves useful, but at times feels far too broad to tackle the complexity and heterogeneity of the region's histories. Nevertheless, *Post-Conflict Central American Literature: Searching for Home and Longing to Belong* is a relevant book-length study that fills a gap, provides a fresh and much needed approach, and addresses the very pertinent questions of home and belonging in the current globalized era in the region.

RITA M. PALACIOS  
*Concordia University*

MARTÍN GASPÁR. *La condición traductora: sobre los nuevos protagonistas de la literatura latinoamericana*. Rosario: Beatriz Viterbo, 2014. 255 pp.

En el marco de un ambicioso estudio de la traducción en América Latina a partir del siglo XIX, *La condición traductora* propone un cuidadoso análisis