

the goddess of salads.

Some stories are examples of metafiction in that they are intertextual, or deal with the act of storytelling. In “Three Marys” the protagonist publishes a novel with the title of *Amena Karanova* which is fabulously successful and later made into a movie. “Cruzto, Indian Chief,” deals with religion and interracial harmony, but is also about fiction and the power of the literary imagination.

The title story, the last one in the volume, is not the most entertaining, but is perhaps the most compelling. This is the tale of a New Mexican professor of literature who falls in love with the land and people of Ecuador, particularly the descendants of the Incas. He so sympathizes with their socio-economic plight that he devises a scheme of extortion to take money from the world’s wealthy to be used to elevate the Indian’s status. He succeeds in the creation of “El Condor,” a contemporary mythological savior who is venerated by all. In the end, the professor and his wife become Altor and Altora, the king and queen of the Andean people. The Indians became “active contributors to the life of the nation,” and when one of them “lifted his head and straightened his body, when he recovered his self-respect and his human dignity, the Indian revealed that he was handsome, intelligent and worthy of respect. The sorrow of hundreds of years rose, and the wind blew it away.”

In this collection the stories are presented entirely in English first, then entirely in Spanish, thus making the bilingual reader’s enjoyment of parallel texts more difficult. Moreover, there are numerous typographical problems in both languages that the editors should have corrected. This does not detract greatly from the literature, however, as Sabine Ulibarri is up to his usual high standards here, and *El Condor and Other Stories* belongs on the shelf of anyone who admires contemporary Chicano short fiction.

—Carl R. Shirley
University of South Carolina

Sabine R. Ulibarri. *El gobernador Glu Glu y otros cuentos/-Governor Glu Glu and Other Stories.* (Tempe, AZ: Bilingual Press/Editorial Bilingue, 1988) 153 pp., \$9.00 paper.

Sabine R. Ulibarri is a prolific and engaging story teller whose works portray the people, the landscape, the folklore, and the tenacious yet evolving way of life in Hispanic northern New Mexico. His previous bilingual collections include *Tierra Amarilla* (published in Spanish in Ecuador in 1964 and in a dual-language edition in New Mexico in 1971), *Mi abuela fumaba puros/My Grandma Smoked Cigars* (1977), and *Primeros Encuentros/First Encounters* (1982.) In these collections,

Ulibarri's portrait of the people and the history of his region is an intimate, loving, and somewhat nostalgic one. This latest volume continues to explore the same territory and people, but here Ulibarri seems more playful, more folkloric at times, and occasionally the pieces seem like fables.

The ten tales in *Governor Glu Glu* with an introduction by Joan Lefkoff, the English editor of all and the translator of one story, are widely varied in tone and theme. The title story is a hilarious and slightly tongue-in-cheek account of a bigot who one day discovers that he cannot say bad things about women. A medical examination reveals that he has a woman's tongue, so that every time he utters anti-feminine statements his tongue rebels, he bites it, and the resultant sound is "glu glu." Ironically, this sound is appealing to women, and the protagonist, with the aid of his wife, runs for and is elected governor, mainly because of his popularity with women!

"Niko Mountain" is a mythological story of a remote mountain Utopia, while "The Pioneer Rabbit" is an allegorical tale about society. "Darkling Doves" reveals a reformed murderer/bank robber's creation of a remote and magnificent school for orphans and destitute children. "Adios Carnero" is a loving tale about a boy's pet lamb who must be killed as he grows up and begins to injure people. It reminds one of "Adios Cordera," a well-known story by nineteenth century Spanish writer, Leopoldo Alas ("Clarín"). Another selection, "Mama Guantes," a strange tale about a man who dies in a closet, then turns into a dust which penetrates his wife's hands and turns them red, thus forcing her to wear gloves, is reminiscent of the unreal and surreal stories of the Argentine writer, Julio Cortázar. Ulibarri's remaining pieces deal with love in one form or another, and most have unhappy endings. The best of these is "Lady Mirror," a chilling story that begins with a funeral and ends with a suicide, as a man discovers that he has not really hated his wife for twenty years, but that he really had loved her deeply. She had gradually become like him in order to please him (hence the title), and he is forced to realize that he really hated himself.

All of the stories in *Governor Glu Glu* are first-rate, whether one reads them in English or in Spanish. The fact that both language versions are on facing pages makes a dual language reading possible and is an aid to those whose Spanish may be rusty. Bilingual Press/Editorial Bilingue is to be congratulated for persisting in its efforts to publish books in Spanish while also making them accessible to the English-speaking public, and Sabine Ulibarri is to be praised for persisting in his efforts to depict the people, the landscape, and the folklore of his region.

—Carl R. Shirley
University of South Carolina