

ethnicity and material remains should take note!

Given the distaste of the Turnoy family and most other Jews for American frontier farming life, the book could have equally been entitled (with apologies to Willa Cather), "Oy! Pioneers." Nonetheless, Trupin offers many insights to readers interested in Jewish history, cultural continuity and change, women's roles, and ethnicity.

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**Sabine R. Ulibarri.** *El Condor and Other Stories.* (Houston: Arte Publico Press, 1989) 224 pp., \$8.50 paper.

This volume continues in the same vein as *Governor Glu Glu*, but Ulibarri here delves even more deeply into the world of fantasy. Many of the eleven stories in *El Condor* are like sugar-coated medicine: the sweetness prepares the reader for the lesson which comes in the form of a moral at the end. "The Man Who Didn't Eat," for example, is a tale of the scientific creation of a man who is vegetable Frankenstein's monster, with parts taken from many plants. The creature in Ulibarri's story is benevolent; as a result of his superhuman effort to save his neighbors from a plague to which he is immune, he misses his nutritional injection and dies. Ulibarri concludes with his lesson: "No one ever knew, neither in the lay world nor in the scientific world, that a living miracle had lived among us. We do not know how to recognize the miracles that surround us." In "A Man Who Forgot," the author presents a self-conscious story about a man who remembers only what is good. The moral here is, "how beautiful life would be if we could erase from our memory all that is ugly, and remember only the beautiful and the good."

Some of the pieces deal with love and magic. "Amena Karanova" is a strange, circular tale about a woman who creates a son who re-lives her life's greatest moments, while "Amarti and Amarta" deals with two generations of witches. They do good deeds such as curing people with arthritis and alcoholism, but they also cause an obnoxious and shameless man's teeth to fall out. "Loripola" is a playful story about a goddess turned into a statue who comes to life for nine days. The amusing revelation here is that chile, beans, tortillas, tacos, tamales, and tequila were the favorite foods of the gods, and that the god of lovers, Amante, "was expelled from Mount Olympus for being mischievous, a woman chaser and disobedient. He went to live in the Hispanic world" and took the cuisine of the gods with him! The reader who understands Spanish will enjoy the names in this story and in others. In addition to the god of lovers, Amante, (lover), we discover that the goddess Loripola's father, Cordero (lamb) is the god of meats, and her mother Lechuga (lettuce) is

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.

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**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,