

**Fernández, C. N. y Balverde, G. (2007) “Arquetipos míticos de la ambivalencia sexual: *Middlesex* y la recreación de la monstruosidad clásica”, in D. Barrancos, E. Caballero de Del Sastre, N., Domínguez, F. Gil Lozano, J. Palacios, V. Pita, A. Schniebs, M.E. Steinberg (compiladoras), *Monstruos y monstruosidades, Perspectivas disciplinarias II*, 218-26.**

*Middlesex*, by J. Eugenides, winner of the 2003 Pulitzer Prize, tells the story of Calliope Stephanides, later to become Cal, who, as a result of a genetic abnormality, was born with both sexes. As an adult, she decides to reconstruct her personal history and that of her inbred family, probably because she was also born Musa, destined by name to poetic creation. A sort, then, of a Tiresias redivivus, Cal finds in classical mythology the keys to access his dual gender identity. But not only Tiresias, but also Hermaphrodite, will provide him with a name to exhibit his monstrosity in a voyeur club in San Francisco. The work sets out to investigate this framework of mythical archetypes with which the novel plays, where the figure of the minotaur is not lacking, as expected. Eugenides also experiments with the question of literary genre, for the work is a true hybrid, a mixture of traditional epic in the telling of the story of the Greek ancestors who fled Turkey, and of Bildungsroman, in the narration of the life of an ambivalently sexual American teenager in the no less ambiguous times of Postmodernity.