



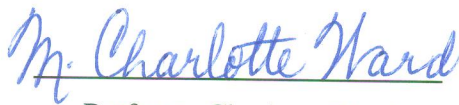
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PRAISE FOR THE FONDA  
(a translation of *Elogio de la fonda*  
by Edgardo Rodríguez Juliá)

by  
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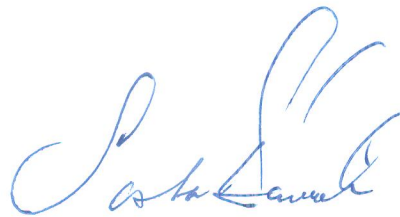
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PRAISE FOR THE FONDA

Sasha M. Dávila Brugman, 2015

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## TRANSLATOR'S PREFACE

### **About *Elogio de la fonda***

The book *Elogio de la fonda* is a compilation of culinary reviews written by Edgardo Rodríguez Juliá, a renowned Puerto Rican author and distinguished retired professor from the University of Puerto Rico, Florida International University, and University of Turabo. The chronicles were initially published in an edited version in the *El Nuevo Día* local newspaper in the Sunday sections “*En Grande*” and “*Domingo*” throughout seven years, and later published in their entirety in *Elogio de la fonda* in 2000. In 20 brief chronicles, which are more akin to vignettes of Puerto Rican culture and eccentricities, Rodríguez Juliá paints a vivid, accurate picture of *fondas*, a popular type of restaurant found throughout the island of Puerto Rico.

Though Rodríguez Juliá’s *Elogio de la fonda* is not a translation in a traditional or academic manner, in a sense it could be considered one, since it shares the same definition for translation as stated by Muñoz-Calvo, “Translation is a cultural fact that means necessarily cross-cultural communication because translation enables language to cross borders and helps intercultural exchange and understanding” (2). *Elogio de la fonda* serves this purpose by sharing with non-Puerto Rican readers an understanding of the island’s culture and food through vivid descriptions of dishes and places, historical and anecdotal references, and comparisons of dishes across Latin countries. This also speaks to the importance of food within a cultural context. “If it can be said that foods have the material ability to sustain our physical condition, social and material wellbeing, and human reproduction, then foods—and our methods of preparing and eating them—also reproduce the interactions between individuals, groups, and societies, how they negotiate

and experience different or strange cultural traits, and express themselves about the world” (Ortiz 17).

A *fonda* is a typical Puerto Rican restaurant. In the *Fondeando* prologue, Puerto Rican chef Wilo Benet describes it as “a reflection of true Puerto Rican culture at its best: unpretentious, inexpensive, artisanal, friendly, flavorful, plentiful, rustic, folkloric, loud, and unrefined. [It] feeds locals with cultural dishes based on each area’s available goods” (8). Benjamín Torres Caballero, who participates in this book by writing an introduction and study about the function of food in Rodríguez Juliá’s literary works, describes a *fonda* as a place with homemade meals destined for blue- or white-collar workers. They are not fancy places; the waiters are not uniformed, and the tables are covered with flowery vinyl tablecloths. The chronicles in *Elogio de la fonda* often begin with a description of the owner or interesting historical information about the founding of the restaurant. Rodríguez Juliá also shares details about the neighborhood or streets near the *fondas*, which are sometimes shady and at other times in beautiful rural settings. One element that is typical in a *fonda* is the decoration, which is always a hodgepodge of Puerto Rican sentimentalism: baseball history, famous salsa artists, antiques, or any combination of these. After transporting the reader to the location and setting the right mood, Rodríguez Juliá chronicles the many dishes presented to him in each *fonda*. His knowledge of Puerto Rican, Caribbean, and international foods is quite extensive, evident in his comparison of dishes that share a main ingredient, say plantain, and the variations across Puerto Rico, Cuba, the Dominican Republic, Jamaica, and other islands.

As a food critic, Rodríguez Juliá is as ruthless as they come, critiquing the taste or lack thereof in many dishes, the inconsistency of certain specialties when he visits the

same *fonda* on different occasions, or even the lack of technique in cutting vegetables or cooking a stew. He is also quite generous with compliments, for example elevating a cook to “chef” status, and perhaps the greatest expression of praise, saying a dish reminds him of his mother’s cooking. His book *Elogio de la fonda* served as inspiration for a similar book of *fonda* reviews, *Fondeando* by Tere Dávila and Paola Noguerras, and though they sometimes review the same *fondas*, Dávila takes a more positive and brief approach to her reviews, highlighting the favorite dishes and what makes each place unique.

Edgardo Rodríguez Juliá was born in Puerto Rico in 1946. He is a published and respected author with a literary collection of 25 publications including novels, chronicles, and essays. In 1986 he was awarded a Guggenheim Scholarship and in 1994 was first finalist in the Francisco Herrera Luque International Novel Competition with his novel *El camino de Yyaloide*. His latest novel (2004), *Mujer con sombrero Panamá* was recognized by the Puerto Rican Institute of Literature as “Novel of the Year.”

Rodríguez Juliá taught literature at the University of Puerto Rico, was a visiting professor at Florida International University, and has been a Resident Writer at the University of Turabo since 2007. He has also been a numerary member of the Puerto Rican Academy of the Spanish Language since 1999, and in 2006 was bestowed the title of “Distinguished Professor” at the Conservatory of Music of Puerto Rico.

### **Challenges in Translation**

The first challenge in translating the book *Elogio de la fonda* presented itself in the title, the word *fonda*. When an esteemed author and professor chooses to dedicate an



entire book to this type of restaurant, it highlights the significance of these restaurants in Puerto Rican culture and how they continue to carry culinary traditions despite the influence of fast foods and American cuisine. Comparing a *fonda* to an American-style diner solves half of the challenge by helping American readers, a possible audience, understand that a *fonda* serves home-style, comfort foods in a low-key setting. Yet some of the dishes served in *fondas*—*mofongo*, *morcilla*, and *sancocho*—bear no resemblance to chicken pot pies, mashed potatoes and gravy, mac ‘n’ cheese, and other typical American staples served in diners. For this reason I have decided not to translate the term *fonda*. Edgardo Rodríguez Juliá has dedicated an entire book to this type of restaurant and explains the concept successfully on many levels: culture, cuisine, food, history, to name a few. The author even states the untranslatability of the term *fonda* in the second chapter, “La Casita Blanca”:

Our family tries very hard to explain to the *Americuchis* what a *tostón* is. In relation to this equivocation, one can debate that the anxious and always contradictory, eternally mischievous, Puerto Rican soul is always trying to explain the unexplainable, finally foreseeing a horrible defeat or the possibility of this beloved, customary dish tasting like cardboard in its most delicious form. There are irreducible preferences in which we do not compromise our identity, and the *fonda*, much like the *tostón*, is one of them. (19)

The beauty of *Elogio de la fonda* is that the style and context of the chronicles are very much tied to Puerto Rican culture. Yet this also presents great difficulties at the moment of translation; how does one portray for a non-Puerto Rican what every Puerto

Rican knows or can understand from contextual clues? This is the challenge that lies at the heart of any translation. In almost every chronicle of *Elogio de la fonda*, the author touches upon characters, situations, and elements that belong to the working and lower classes of Puerto Rican society, which reveals the author's intent, since he chooses as the object of his inspiration restaurants frequented by these classes, and not four-star establishments. To immerse the reader in the ambiance found in these *fondas*, Rodríguez Juliá often makes use of lower registers of speech, slang words and phrases, and popular language. For example, when describing an encounter in a bar with a mechanic, Rodríguez Juliá writes, "*Entró un apresurado hombre con pinta de mecánico; pide Beck's o Heineken. Ninguna de los dos, Bud y Medalla...fue al colmadito del frente y pidió dos Champales, que cómo es eso, cerveza fina para sesión cafre. Un comentario Sunshine Logroño, ¡fo!*" (77). In English this reads, "A hurried man who looks like a mechanic asked for a Beck's or Heineken. Got neither, Bud or Medalla...he went to the store across the way and bought two Champales. What's that? A classy beer for a trashy session. A Sunshine Logroño comment, ugh!" In the task of translating these sentences with cultural elements, one must decide whether to write direct translations and perhaps lose the innuendos and humor, or find English equivalents and lose the cultural value of the popular Puerto Rican comedian Sunshine Logroño, the local affinity for Medalla beer, the insulting word "*cafre*," or the expression of disgust "*fo*." On page 20 of the original text, he uses a philosophical voice, but still manages to infuse a cultural twist. The original reads: "*¿Que es una fonda? Toco fonda los viernes, luego soy...*" and it is a nod to Descartes' famous phrase, "I think; therefore I am." A first attempt at this translation yielded, "I hit rock bottom; therefore I am," which solves the problem of touching *fonda*,

a word play with touching *fondo*, or hitting rock bottom. However, this solution does not include the reference to *fonda*, and I opted for translating as, “What is a *fonda*?...I hit up the *fondas* on Fridays; therefore I am.” The end result does not capture entirely the word play and sarcasm the author expresses, a common problem when translating humor, sarcasm, or idiomatic phrases.

The main subject of Rodríguez’s book, food, presents translation issues in varying degrees; many fruits, vegetables, meats, and grains are common in English-speaking countries, making a direct translation quite easy. There were numerous names of fish and vegetables that have direct English translations and are quite common; these were offered to the reader, while others that are very tied to Latin culture and therefore not as common were kept in the original and explained in the glossary. If there was a particular term that was unfamiliar to me or I did not know the English term, I would research it and find the scientific name, using the latter to arrive at the equivalent. For example, on page 59 the author describes a variety of fish found in a *fonda*, and to ensure precise translation, I found it useful to look up the Latin name and then search for the English equivalent: *pargo/Pagrus pagrus*/red porgy, *chillo/Lutjanus campechanus*/red snapper, *mero/Epinephelus spp*/grouper and *colirrubial/Ocyurus chrysurus*/yellowtail snapper. The difficulty stems from the combinations of these foods, which can vary greatly in the different regions of Puerto Rico. As Santoyo states, “Gastronomy not only responds to individual methods of preparation, but also frequently to the use of ingredients which are closely linked to a culture” (15). Luckily, some of these foods have become part of American culture as Puerto Ricans continue to move to the mainland and carry their traditions into mainstream venues such as supermarkets, restaurants, and TV cooking

shows. For example, the popular brand Goya produces specialty food items from numerous Caribbean, Mexican, Central and South American regions, and these items can easily be found in many United States markets. This proved a valuable resource when researching translations for dishes and seasonings that have likely been adopted or are at least visible to American consumers, such as *mondongo* and *sofrito*. The exposure that traditional and ethnic cooking has received in the media within the past decade and a half has boomed with advances in technology such as computers, smartphones, tablet computers, and other traditional outlets such as translated cookbooks, television, and magazines. This obsession with food has made ethnic ingredients, recipes, and dishes accessible to home cooks and amateur foodies, and has served as a vehicle to perpetuate cultural and culinary traditions. In the introduction of Dora Romano's recipe book *Rice and Beans and Tasty Things*, the editor and translator, Jaime Romano, says of ethnic restaurants:

They cater not only to immigrants, but to Americans who have discovered the delights of foods once thought of as exotic and unapproachable. There is also a third generation of Puerto Ricans in North America who hold firmly to their ways of eating, though not necessarily to their native Spanish. An English book of the island's recipes ought to fill that gap. At the same time, it would make Puerto Rican food more accessible to other English-speaking persons. (12)

Rodríguez Juliá's book also falls into this category of popular books that explain cultural and culinary traditions in a playful and captivating way. By virtue of first being published in the widely read newspaper *El Nuevo Día* and later in the book *Elogio de la fonda*, it has managed to reach a broad audience of Puerto Rican readers, and possibly American

readers whose motivation and interest in Puerto Rican culture vary widely as described by Jaime Romano in the excerpt above.

A frequently used reference was the popular cookbook by Puerto Rican food authority and chef Carmen Aboy Valldejuli. This cookbook contains authentic and traditional recipes for many Puerto Rican staples and fancier dishes. If during my translation I encountered a dish I did not recognize or had only a vague idea of the ingredients, this book often helped to understand the dish. I then offered an English equivalent to allow the reader to taste the dish in his mind and pique his interest enough to want to try it for himself, something Rodríguez Juliá would probably find amusing. An example of this appears in the chapter “*Nuestra taza de oro*,” where Rodríguez Juliá praises the *bisté de lomillo rebozado*, or chicken-fried steak. Though the American version includes milk in the egg mixture—according to Valldejuli the only wet ingredient is egg—and flour instead of cracker meal, the term “chicken-fried steak” gives English-speaking readers a basic understanding of this dish: seasoned steak cutlets passed through a wet mixture, then a dry coating, and fried until crisp. For this example and others, if there was an American dish that closely resembled the Puerto Rican version, I used this in my translation. The choice to sacrifice the exactitude of the ingredients in the recipe was made in order to provide a smoother reading experience, as opposed to explaining the exact ingredients and bogging down the reader with additional text.

Most of the Spanish dishes and food terms are explained in the glossary, providing the reader with an easy reference tool that can be consulted as needed. Though a bilingual dictionary or glossary of a culture’s typical dishes or ingredients only gives the reader a cursory understanding of these things, they do serve a purpose. Julio César

Santoyo points out in his essay about translation and cultural identity that, “the only thing that bilingual dictionaries can give us [are] not equivalences, which are absent from the target language and its culture, but mere definitions, with long explanatory phrases, which, without translation, fill the vacuum with sterile verbiage” (14). Yet putting these same terms in a culture-rich context such as *Elogio de la fonda* brings the concepts closer to the reader, enabling the reader to use his or her five senses to recreate a dish. I did not choose to detail the ingredients in parentheses, but rather keep the Spanish original in italics, especially if it was a typical sauce or seasoning such as *escabeche* or *sofrito* that I knew would be repeated throughout the book. *Sofrito* is as common in Puerto Rican dishes as mirepoix in American stews and soups. The Puerto Rican version of these aromatics is the basis for many stews, soups, flavored rices, and sauces. Other dishes that were kept in the original language are *alcapurrias*, *mofongo*, *tostón*, and *sancocho*, all Puerto Rican favorites.

Additional issues that required analysis during translation were numerous English words and phrases found repeatedly throughout the book. This is not an obvious problem at first since the target language is English, yet the difficulty arises in the intent of the author when using these words, whether it is sarcasm, a jab at American culture, or simply relying on the convention and ease of an established phrase. Sometimes the author used English terms commonly found in Puerto Rican conversations (e.g., “New Age,” “nuggets,” “liquor store,” “mainstream”). At times the inclusion of English terms demonstrates the utility of common phrases or compound nouns to succinctly describe a situation or concept: “too close for comfort” or the phrase “shop talk” when going into detail about the weight of meat before and after the cooking process. The author also

includes French words or phrases that are often used in the cooking world; for example, *nouvelle cuisine*, as well as borrowed Latin phrases such as *mea culpa*, *sine qua non*, and *ubi sunt*. In other instances Rodríguez Juliá uses colloquial, pejorative terms, mostly to emphasize the disdain he feels towards yuppies or colonialism (e.g., *yanquilandia*, *americuchis*). Sometimes these words are in Spanish and intensify words that are already charged in Puerto Rican culture, for example *cafrondoheads*.

A term that proved exceptionally hard to translate was *criollo*. This word sounds like “Creole” and could easily be translated as such, yet the French, Haitian, black European, South American, or New Orleans nuances of the term are not necessarily what a Puerto Rican author wishes to convey to readers. When describing Puerto Rican food, depending on the context, this word could signify modern or traditional Puerto Rican flavors and ingredients, more general Caribbean flavors, homemade style, local, Latin, or Hispanic. For example, Rodríguez Juliá writes, “*una crónica de nuestra alimentación criolla a fines del siglo*” (13), which I translated as, “a chronicle about our traditional eating habits at the end of the century.” I chose the term “traditional” and not “Caribbean” since he is not making a reference to general eating habits of the region, but specifically to Puerto Rican food in the 90s, and I stayed away from “Puerto Rican” since the comment seems to be a social critique regarding American influences over Puerto Rican’s eating habits in the present. In another chapter, I chose to explain the word *criolla* as opposed to translating it directly. The original text reads, “*Esa carne llamada criolla (guisada)...*” (30), and the translation reads, “That beef dish they call *carne criolla...*” with a glossary entry that describes it as a “typical Puerto Rican beef stew prepared with *sofrito*, oregano, potatoes, carrots.” Since this term *criolla* is present

throughout much of the text, I decided to translate each instance as I understood it within each context.

Other elements of *Elogio de la fonda* which presented challenges were concepts that I did not understand because they refer to periods in Puerto Rican history that I did not experience. For example, the author mentions “*las benditas chuletas de Luis Muñoz Marín*” and *Plantación 936* (10), which at first glance seemed to be political references. *Plantación 936* proved to be very easy to research, since it refers to the economic and political “federal tax credit to United States corporations which actively conduct trade or business in Puerto Rico, sell or exchange substantially all assets in the trade or business, or invest funds from such trade or business in Puerto Rico,” as explained by Anilisa Lunger (741). The reference to Muñoz Marín’s blessed pork chops was more difficult. During Luis Muñoz Marín’s governorship, 1949 to 1964, Puerto Rico was very poor, but slowly starting to improve. My knowledge of grocery prices and types of foods consumed in those years is mostly from anecdotal conversations with my father. After searching on the internet for references to “Muñoz Marín” and “pork chops,” I asked my father, and he assured me that pork chops were almost exclusively for wealthier families. Though I initially wanted to translate *bendita* as “damned,” which is often used in this paradoxical manner in conversation, after consulting with my father and researching biographical data on Muñoz Marín’s terms as governor, I settled for translating it as “blessed” since having pork chops in those times really was a blessing, and the sarcasm the author might have wanted to transmit is well expressed in the rest of the paragraph.

There were other types of challenges that stemmed from cultural concepts that would be lost in translation, for example when Puerto Ricans that live in the island’s



metropolitan area (San Juan, Carolina, Bayamon, Caguas, and other smaller northeastern towns) refer to other municipalities as “the island.” In the prologue to *Elogio de la fonda*, Benjamín Torres Caballero writes, “Furthermore, *Elogio de la fonda*, in capturing the ambiance of a multiplicity of culinary locales from the metropolitan area and the rest of the island, as well as the owners and customers, constructs an episodic narration that is concerned with our human variety...” (9). Though ironic since Puerto Rico is of course an island, this demonstrates the self-importance that metropolitan area inhabitants feel, as well as their nostalgia for the simpler life of the island, which in certain regions can be less developed. It is in essence the idyllic image of the *jibaro*, the Puerto Rican peasant of the early 1900s. Another example of concepts lost in translation are the playful phrases that waiters in *fondas* call out to announce an order to the cook. The Spanish version reads, “*uno a caballo*,” which means to add an egg and, “*asesínalo*,” which refers to a dish with *carne cecina*. These phrases speak to the informal and family ambiance of *fondas*. Since a direct translation would be incomprehensible, “one riding a horse,” I translated it as “load it with an egg”; though effective in conveying the meaning, this phrase does not have the same humor or regional nuances of the Spanish version. Likewise, the word *asesínalo* is a word play with the word *cecina*, or *carne cecina*, which is jerked beef. Since there is no real way of translating this into one English word that picks up the concepts of jerky and killing someone, I offered the translation, “kill him with some jerky.”

Some concepts were clarified with the addition of a word or phrase to avoid ambiguity. An example can be found on page 25 when Rodríguez Juliá describes how Jesús Pérez came to own his *fonda*: “*Jesús quiso tener su propia fonda...Jesús es un*

*fondero historicista...*” When translating these sentences, I imagined that the name “Jesús” would strike English readers as odd, since in English the name refers to the religious figure, while in Spanish it is a common male name. To avoid this confusion, I added the owner’s last name in the first instance, and continued using only his first name in the rest of the translation: “When Jesús Perez wanted to open his own *fonda*...Jesús is a historical *fonda* expert.” Other concepts that were clarified for English readers are references to common places like supermarkets with island-wide presence or small towns or municipalities. Some of these locations, such as “Pueblo Extra,” might be easily translated by the reader, regardless of his knowledge of Spanish, since they sound very similar to their English parallel or are common in the target language. To avoid confusion, I added the word “supermarket,” “town,” or “municipality.”

Rodríguez Juliá’s literary style also presented difficulties in its own right, especially his use of run-on sentences. There are parts of the book that are like a monologue, where run-on sentences and excessive use of pauses in the form of commas lend themselves to getting his point across. I had to parse these sentences in logical fragments and separate these either with semicolons or periods. For example, the second paragraph on page 10, which speaks about Muñoz Marín’s pork chops, is a paragraph that stands alone in the text. The original paragraph was one sentence with nine commas, and the translation was divided into 3 sentences with six commas. There were other stylistic issues that dealt with formatting. One of these was the author’s use of bold and italic formatting. Bold text is not used in the Modern Association of Language (MLA) style, and though the author did write some words in bold, I eliminated this formatting for the sake of uniformity. The other issue—which is more a clarification—is that the title

*Elogio de la fonda* refers in some instances to a newspaper article and in others to the published book that compiles this article, and in other instances a restaurant name might also be the title of an article or chapter. Articles are denoted by the use of quotation marks, and books appear in italics, as dictated by the MLA style guide.

Other stylistic elements found throughout the original text are exclamatory interjections that appear mid-sentence. These are not common in English texts, and often times I had to decide whether to divide the sentence with a period or comma, or keep the interjection. For example, on page 15, the author is describing Old San Juan: “—*¡aquel San Juan todavía proletario y vagamente bohemio!*—” and the translation preserved this format: “—that San Juan still proletariat and vaguely bohemian!—” On page 38 Rodríguez Juliá writes, “*Pero, ¡que caray!, aún podemos montarnos, muy de vez en cuando, en la máquina de tiempo,*” which I divided and translated as, “But what the heck! Every now and then we can still take a ride, very seldom, in the time machine.” The expression “what the heck” seemed like an expression that culminates a strong feeling, which is why I punctuated it with an exclamation mark.

In retrospect I believe I made a wise choice in selecting *Elogio de la fonda* as the subject matter for my thesis project. This text was humorous and entertaining, yet still presented a challenge in translating. Initially I thought that being a native Puerto Rican would afford me certain advantages in understanding the references to deep-seated traditions, dishes, humor, and other cultural aspects that Rodríguez Juliá presents in *Elogio de la fonda*. Though true, my nationality only allowed me access to information available to the collective memory of my generation, and on many occasions I consulted my father and other “unofficial sources” that are in the author’s age generation.

## ACKNOWLEDGEMENTS

I want to congratulate myself for *finally* finishing this project. It was neither easy nor difficult. Life got in the way. But there are many who helped: my wonderful daughter and her patience when all she wanted to do was play, my family who always supported me, and two people whose gentle prodding finally made the cows come home: Roberto and, of course, Professor Ward. I know my mother is smiling and probably shouting some expletives along with her usual, “Sasha, *tú eres mía!*”

## GLOSSARY

In this glossary you will find some Spanish terms from *Elogio de la fonda* that have not been translated due to their importance and cultural uniqueness in Puerto Rican and Hispanic gastronomy and culture.

Spanish Terms	Translation
<i>Alcapurria</i>	Green banana and taro root fritter filled with seasoned ground beef or land crab
<i>Annatto</i>	Orange-red condiment made from the pulp around the seeds of the Achiote tree, which is indigenous to Latin and South America. The flavor can be described as earthy, musky, and slightly peppery. It is usually prepared by cooking it briefly in hot oil.
<i>Apio</i>	Celery root
<i>Arañitas</i>	Thin fried plantain strips shaped into a ball or “spider” shape
<i>Arrabal</i> <i>Salsipuedes</i>	Getoutifyoucan slum
<i>Arroz al caldero</i>	Murcian rice cooked with a variety of fish, garlic, tomatoes, and spices, typically cooked in an iron cooking pot called <i>caldero</i>
<i>Arroz chaufa</i>	Peruvian-style Chinese fried rice cooked with beef, chicken, or hot dog slices
<i>Asopao</i>	Rice and chicken (or shrimp) soup prepared with <i>sofrito</i> , smoked ham, oregano, tomato sauce, and olive oil
<i>Bacalaíto</i>	Salt cod fritter; salt cod and seasonings batter is dropped into hot oil to form a round fritter
<i>Borinquen</i>	Indigenous Taino name for Puerto Rico
<i>Butifarra</i>	Seasoned white pork sausage with garlic, cinnamon and anise
<i>Cafre</i> , <i>cafrondoheads</i>	Pejorative term used to refer to someone of lower class and improper manners. This term historically refers to someone from the former English colony of Cafrería in South Africa, or from the Arabic term <i>kafir</i> , an infidel.
<i>Chuleta can-can</i>	Pork chop cut with a thick layer of crunchy outer fat
<i>Carne cecina</i>	Salted jerked beef dish with onion, garlic, sweet peppers, tomatoes, and potatoes
<i>Carne criolla</i> or <i>carne guisada</i>	Typical Puerto Rican beef stew prepared with <i>sofrito</i> , oregano, potatoes, carrots
<i>Chapín</i>	Trunkfish, <i>Lactophrys trigonus</i>
<i>Chichaíto</i>	Anisette and rum drink
<i>Chillo</i>	Red snapper, <i>Lutjanus campechanus</i>

<i>Chimichurri</i>	Sauce made of parsley, olive oil, garlic, and herbs
<i>Colirrubia</i>	Yellowtail snapper, <i>Ocyurus chrysurus</i>
<i>Congrí</i>	Cuban rice cooked with black beans, garlic, cumin, bay leaves, oregano. The Cuban recipe may have pork meat, though this is not generally the case in Puerto Rico
<i>Escabeche</i>	Oil, vinegar, salt, and peppercorn marinade
<i>Fondero</i>	Fonda expert, or one who frequents <i>fondas</i>
<i>Fondita</i>	Suffix <i>-ita</i> denoting diminutive or endearment
<i>Friquitín</i>	Frying stand
<i>Fritanga</i>	Fried appetizers
<i>Fritanguero</i>	Fried food expert, or one who eats <i>fritanga</i> often
<i>Fritas</i>	Cuban bread with a spiced beef and sausage patty seasoned with cumin, paprika, and pepper, and topped with fried, julienned potatoes
<i>Fufú</i>	Cuban plantain dish where the green plantains are first boiled, then mashed with salt, garlic, sautéed onions, olive oil, and crunchy pork cracklings
<i>Funche/funchi</i>	Cornmeal porridge made with milk, salt, butter, and sometimes sugar
<i>Gandinga</i>	Pork offal stew with tomatoes, potatoes, and spices
<i>Guanimes</i>	Puerto Rican-style tamales flavored with anise and coconut milk that are wrapped in banana leaves and boiled
<i>Jíbaro</i>	Historical term for a Puerto Rican peasant
<i>Lechonera</i>	Restaurant or kiosk that sells roast pig and other typical side dishes such as rice and pigeon peas, boiled root vegetables, and <i>pasteles</i> . Could also refer to a female cook who prepares roast pig.
<i>Lechonero</i>	Cook who prepares roast pig, or a roast pig expert. Could also refer to a chef who prepares roast pig or an expert in this matter.
<i>Longaniza</i>	Seasoned ground pork sausage with annatto, garlic, cilantro and other spices
<i>Mangú</i>	Dominican plantain dish made with boiled green plantains that are later mashed with a touch of butter and topped with sautéed red onions.
<i>Maví</i>	Fermented drink made with brown sugar, ginger, and bark from the Mabi tree
<i>Mero</i>	Grouper, <i>Epinephelus spp</i>
<i>Moarreta</i> [sic], <i>mojarreta</i>	Rhomboid mojarra, <i>Diapterus rhombeus</i>
<i>Mofongo</i>	Puerto Rican plantain dish where the green plantains are first fried,

	then mashed with salt, garlic, and crunchy pork cracklings
<i>Mojo</i>	Refers to a sauce that accompanies a dish or for dipping, typically made of some or all of these ingredients: olive oil, tomato sauce, capers, garlic, bell or roasted peppers, onion, cilantro
<i>Mondongo</i>	Beef tripe stew with <i>sofrito</i> , annatto oil, tomato sauce, garbanzo beans, smoked ham, capers, and carrots.
<i>Morcilla</i>	Blood sausage made with rice, <i>culantro</i> , oregano, and garlic
<i>Pargo</i>	Red porgy, <i>Pagrus pagrus</i>
<i>Pasteles</i>	Plantain and root vegetable dumpling stuffed with pork, roasted red peppers, olives, raisins and spices; they are wrapped in banana leaves then boiled
<i>Pastelón de pana</i>	Layered dish with breadfruit and seasoned ground beef, topped with cheese. Similar to a shepherd's pie.
<i>Pegao</i>	Slightly burnt, crunchy rice stuck to the bottom of the pan. Many Puerto Ricans enjoy eating a bit of <i>pegao</i> along with regular rice and beans, and even just <i>pegao</i> with beans
<i>Piojo</i>	Ladyfish, <i>Elops saurus</i>
<i>Posadas</i>	Inns
<i>Recao</i>	Long leaf coriander
<i>Rodaballo</i>	Turbot, <i>Psetta máxima</i>
<i>Salmorejo de jueyes</i>	Land crab stew with tomato sauce, onions, garlic and other spices
<i>Salsa criolla</i>	Tomato, onion, garlic, roasted pepper, and herb sauce
<i>Sancocho</i>	Thick root vegetable and meat soup
<i>Sierra</i>	Kingfish, <i>Scomberomorus cavalla</i>
<i>Sofrito</i>	Cooking base made of onions, sweet peppers, cilantro, and garlic, and other spices
<i>Surullo, surullitos</i>	Cornmeal fritter, sometimes filled with cheese
<i>Taíno</i>	Indigenous West Indian tribe
<i>Tostón, tostones</i>	Fried green plantains that are first fried in large chunks, then flattened into a round shape and fried again

The author mentions several literary works throughout the book that not only enrich *Elogio de la fonda* with humor and wit, but demonstrate Rodríguez Juliá’s vast knowledge of Hispanic literature. Below you will find a list of these works for your reference. Note that the works that have been officially translated will be designated as such. The page numbers refer to the location in this translation where the work is cited.

Literary work	Translation	Publishing information
<i>Camino al Polo Norte Bar and Grill</i> (3)	Road to the North Pole Bar and Grill	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor 2001).
<i>Cena navideña</i> (4)	Christmas Dinner	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor 2001).
<i>Crónica de una muerte anunciada</i> (41)	<i>Chronicle of a Death Foretold</i> Novel, trans. Gregory Rabassa (New York: Knopf, 1982).	Gabriel García Márquez (Bogota: Oveja Negra, 1981).
<i>De vuelta a las raíces</i> (3)	Back to our Roots	Newspaper article Paco Villón, <i>El Nuevo Día</i> Sept. 1995.
<i>El anticuario del sabor</i> (3)	The Antiquarian of Taste	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor 2001).
<i>El camino de Yyaloide</i> (8)	Yyaloide’s Way	Edgardo Rodríguez Juliá (Caracas: Grijalbo, 1994).
<i>El Cocinero Puertorriqueño</i> (21)	The Puerto Rican Chef	Unknown (1859).
“ <i>El coronel no tiene quien le escriba</i> ” (16)	Official translation: “No One Writes to the Colonel”  Short story, trans. J.S. Bernstein (New York: Harper & Row, 1961).	Gabriel García Márquez (Medellín: Aguirre, 1961).
<i>La casa de los espíritus</i> (44)	Official translation: <i>The House of Spirits</i>  Novel, trans. Magda Bogin (New York: Knopf, 1985).	Isabel Allende (Buenos Aires: Sudamericana, 1982).



<i>La Casita Blanca</i> (3)	The Little White House	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor, 2001).
<i>La Vie de Gargantua, père de Pantagruel</i> (51)	The Life of Gargantua, Father of Pantagruel	François Rabelais (1534).
<i>Las tribulaciones de Jonás</i> (11)	The Tribulations of Jonas	Edgardo Rodríguez Juliá (Río Piedras, PR: Ediciones Huracán, 1981).
<i>Los caprichos de Don Guango</i> (4)	The Fancies of Don Guango	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor, 2001).
<i>Mujer con sombrero Panamá</i> (viii)	Woman in a Panama Hat	Edgardo Rodríguez Juliá (Barcelona : Mondadori, 1995 ).
<i>Odas Elementales</i> (12)	Official Translation: <i>Elemental Odes</i>	Pablo Neruda (Buenos Aires: Editorial Losada, 1954).
<i>Para comer en puertorriqueño: La función de la comida en la obra de Edgardo Rodríguez Juliá</i> (4)	Eating Puerto Rican Style: The Function of Food in the Work of Edgardo Rodríguez Juliá	Essay, <i>Elogio de la fonda</i> , Edgardo Rodríguez Juliá (San Juan, PR: Editorial Plaza Mayor, 2001).
<i>Paradiso</i> (12)	<i>Paradise</i>  Novel, trans. Gregory Rabassa (México City: Era, 1968).	José Lezama Lima (New York: Farrar, Straus and Giroux, 1974).
<i>Reivindicación del Conde don Julián</i> (47)	Official Translation: <i>Count Julian</i>	Juan Goytisolo (Editorial Cátedra: Madrid, 1970).
<i>“Una fonda de tres estrellas”</i> (3)	A Three-Star Fonda	Newspaper article, <i>El Nuevo Día</i> Sept. 1990.

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