

Graduate Program in Translation
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Days Vol. 1 & Rapine/Carrion
A Translation of *Días Vol. 1 & Rapiña/Carroña* by Días Cómico

by
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Days Vol. 1 & Rapine/Carrion
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Translator's Preface

I. Introduction

When I first met one of my best friends, Marie, she had little to no knowledge on Puerto Rico. I never blamed her for this because, in my own experience, many Americans in the United States tend to have misconceptions about Puerto Ricans due to lacks in the American education system. Nevertheless, Marie was always open to learn and to listen, and subsequently, as an assignment for one of my undergraduate courses, I proceeded to write her a letter with an overview of Puerto Rico's history with the United States and how we got to where we are now. While writing this letter, I realized just how little material there is in the mainstream about the island, especially for non-Puerto Rican audiences.

Lack of Latinx representation is common in movies, TV shows, literature, and, unless you are a student or an academic on the subject, history books. Arguably, there is always the internet, but even that can be overwhelming as one must be careful with the sources one reads. When I had to decide what to translate for my thesis, I knew I wanted to translate something from a local artist or author for this reason. The idea of translating a Puerto Rican graphic novel was at the forefront, but I had a word count to reach and graphic novels tend to be more visual than textual. In the end, I chose to translate more than one work from *Días Cómico* to reach that word count and meet my goals.

About the Authors

Días Cómico is a collective of illustrators composed of Rosaura Rodríguez and Omar Banuchi. They have been collaborating since 2011 on the creation and publication of narratives based on their own experiences and about the daily occurrences and society in Puerto Rico. Rodríguez is an artist and educator. She uses ink and watercolors to reflect and create art that explores the

relationships between nature, life, and art itself. Banuchi, in his bold-lined art, brings the audience face-to-face with topics including queerness, blackness, death, fetishes, and marginalization.

Días Vol. 1 & Rapiña/Carroña

In 2013, Días Comic published *Días Vol. 1* (translated as *Days Vol. 1*), an autobiographical graphic novel that follows the lives of the authors and main characters Rosaura and Omar. It is a collection of comics that cover the daily adventures of the two in Puerto Rico and the United States as they deal with matters many of us can relate to, whether that be unemployment, dealing with government agencies, tedious office jobs, the world of art, and everyday things such as love, cats, and friendship.

Their next major project *Rapiña/Carroña* (translated as *Rapine/Carrion*) was published in November 2020. It is “a graphic illustration project with a two-sided historical, social and political approach: predator and corpse. It is a publication that includes texts and essays by various authors and the creators of Días, illustrated by diverse artists within the Puerto Rican context. This project compiles the voices and lines of different generations and backgrounds of the Puerto Rican colonial reality; we share the duality and the identity conflict that we face daily, and we understand the power of presenting a diverse view of everyday life through the union between image and word” (“Who We Are”). It steps away from the autobiographical approach of the first volume and takes on a more serious tone, focusing on the history and politics of Puerto Rico and the diaspora.

Puerto Rico’s History with the United States

Because the narratives in *Days Vol. 1* and *Rapine/Carrion* are so personal, one of the themes that is frequently present is the relationship between Puerto Rico and the United States. It takes center

stage in *Rapiña/Carroña*, where the artists, as previously mentioned, take a two-sided approach on this subject: predator and corpse. This duality can be seen in “Puerto Rico in World War I: Geostrategy, Militarization, and Colonial Reform” and “Vultures.” In “Puerto Rico in World War I,” the author and artists discuss the impact that the war had on Puerto Rico, including the passing of the Jones Act of 1917 and the racism and oppression Puerto Ricans faced. In “Vultures,” they provide some educational information on vultures with the art referencing the vulture funds that play a major role in Puerto Rico’s debt. Furthermore, when discussing in an interview if there were any events in the years between publishing these two books, both authors mentioned political events that largely relate to Puerto Rico’s colonial status—such as numerous protests, natural disasters, and the passing of the PROMESA bill—that inspired the change in tone and many of the stories we see in *Rapine/Carrion*. The following paragraphs’ purpose is to provide further context on why these over 100 years of history are important to take into consideration when discussing and translating the chosen texts.

Throughout its history, the United States has had, and continues to have, imperialistic and expansionist politics. Another country that had similar imperialistic intentions was Spain, who had lost most of its territories in the revolutionary era during the 19th century except Cuba and Puerto Rico. Cuba was fighting for its independence against Spain when the American ambassador to Spain, Steward Woodford, gave them an ultimatum: If they did not establish peace in Cuba, the United States would have to take matters into their own hands (Acevedo 52). Thus began the Spanish-American War. Once the war ended in 1898 with the United States victory, the Treaty of Paris, under which Spain ceded Puerto Rico and other territories to the United States, was signed.

Before the war, the United States’ politics demonstrated how they wanted to incorporate territories and prepare them for statehood. With the Treaty of Paris, it “was the first time that the

United States acquired territories without the intention of making them states” (55). One of the territories they acquired from Spain was Puerto Rico. This was a major advantage for the United States because of the island’s good ports and strategic military location. However, it was never intended for it to be a state because, “they were densely populated by people of other languages, regions, customs, and traditions, what made it difficult to colonize through the importation of new settlers” (56). Therefore, they devised the term of “unincorporated territory” to justify their actions of not making their new territories states. For the next two years, the United States placed a military government in Puerto Rico that enforced the Foraker Act, which is a point mentioned in “Puerto Rico in World War I”. Among the various things the law implemented were the President electing the governor, his cabinet, and the judges on the Supreme Court. Puerto Rico’s first governors were all born in the U.S.A. until 1946 when President Harry S. Truman designated Jesús T. Piñero as the first Puerto Rican governor. It was not until 1948 when the Puerto Rican people elected their governor for the first time.

The Jones Act passed in 1917, as seen in *Rapine/Carrion*, gave Puerto Ricans U.S. citizenship and established a new form of government on the island that promoted a more permanent bond between Puerto Rico and the United States. One of the catalysts for this change was World War I; even though the United States could draft soldiers from any of their territories, it is better to have soldiers fighting for the United States without thinking they are fighting for a foreign country. With the Jones Act, the United States Congress had the power to stop any action taken by the legislature in Puerto Rico and “maintained control over fiscal and economic matters and exercised authority over mail services, immigration, defense, and other basic governmental matters” (“1917”). It was not until the 1950s when the United States would enact legislation,

known as “Ley 600,” that allowed Puerto Rico to hold a constitutional convention and ratify their own constitution.

Amelia Cheatham summarizes the current state of the island as follows: “Puerto Rico [is] struggling with the combined effects of economic depression, debt crisis and bankruptcy, natural disasters, the coronavirus pandemic, and government mismanagement. Absent a solution, migration to the United States mainland could continue to surge” (“Puerto Rico: A US Territory in Crisis”). Starting with its political status, Puerto Ricans are considered United States citizens who are eligible for military conscription and subject to federal law but lack full congressional representation and cannot vote in the United States general elections (however, they can vote in the primaries). Continuing with their economic outlook, Puerto Rico has been in a sustained recession for the past 15 years. Its annual economic growth has fallen by 7.5% between 2004 and 2009 alongside its population, which has decreased more than 16%. In addition to this, it entered bankruptcy proceedings after defaulting on a massive debt that has been made worse due to “natural disasters, government mismanagement and corruption, the coronavirus pandemic, and population decline.” According to Cheatham, there are multiple causes to this economic crisis:

- Legislation that encouraged Puerto Rico’s reliance on debt to fill federal funding gaps by giving bond investors higher returns and loosening borrowing limits (these bond investors, or “vulture funds,” are the inspiration behind the “Vultures” comic in *Rapine/Carrion*);
- Lenders to Puerto Rico being exempt from local, state, and federal taxes, effectively boosting their profits and making the island a more attractive investment;
- The United States government phasing out Internal Revenue Code Section 936 that allowed American businesses to operate tax-free in Puerto Rico, which triggered a deterioration in Puerto Rico’s manufacturing sector;

- The 2008 global financial crisis which led to the implementation of austerity measures, including the layoffs of public workers;
- Hurricane Maria causing 3,000 deaths, knocking out the electrical power grid, and costing tens of billions of dollars;
- The 2020 earthquake that caused power outages and considerable destruction;
- The COVID-19 pandemic, exposing the island's inefficient health system;
- The large amount of Puerto Ricans leaving the island because of these troubles, as seen in various comics in *Days Vol. 1* when the character of Omar is saddened by another one of his friends moving to the United States.

Additionally, on the ninth of June of 2016, the House of Representatives approved a Financial Oversight and Management Board “with powers to restructure the debt of Puerto Rico and to impose an alternate government on the island” (Acevedo 12). The Board was granted full control of Puerto Rico's finances, and in their years overlooking the island, their decisions have threatened Puerto Rico's only public university and government employees' retirements, all while its members enjoy salaries of hundreds of thousands of dollars and a budget of millions of dollars (“How Does the Board Spend the \$60 Million Paid by Puerto Rico?”). These decisions made by the Board have ignited protests and strikes and were one of the driving factors in *Días Cómico's* change in tone and shift into an editorial, beginning with *Rapine/Carrion*.

The Lack of Puerto Rican Representation in American Media

The lack of Puerto Rican representation in media is a possible cause for the little understanding some might have of Puerto Rico's history and struggles and their unawareness of the island being a United States territory and Puerto Ricans being second-class American citizens with U.S. passports. According to a study done by *The New York Times* in 2020 of over 7,000 books, 95

percent were written by white people, and, in 2018, only 11% were written by people of color (So and Gus). The 2019 Diversity Baseline Survey published results showed that only 6% of employees in the publishing industry identified as Hispanic/Latino/Mexican (“Where Is the Diversity in Publishing?”). In the 2020 Hollywood Diversity Report, Latinos held 4.6% of acting roles, 2.8% of writing credits, and 2.7% of the directing credits in the television industry (Wolf). About Puerto Rican representation on television, ex-director of the UCLA Chicano Studies Research Center, Chon Noriega, acknowledges that Puerto Ricans rarely being depicted in film and on TV is likely to contribute “to many Americans’ lack of understanding that Puerto Rico is a United States territory or that its residents are United States citizens who nevertheless lack the full rights of citizenship” (Wolf). It is difficult to understand something you have never been exposed to and opening the door to Latinx creators in any of the aforementioned industries can help people in the United States learn more about the different cultures that surround them.

The Benefits and Importance of Translating Graphic Novels

In “Why Use Comics for Knowledge Translation?”, authors Silas James and Ayla Jacob and illustrator David Lasky explain how comics are a great educational tool. First, “people prefer to receive information by images, [making] comics more appealing than a standalone text”. Second, comics are an accessible form of media since the visuals tell the story, helping the reader navigate the story since images can reinforce understanding and help the reader recall information more easily. Lastly, readers fill in the gutters (blank space between panels) in comics with their own imagination and the information they are given on the page—this information is presented as a story “gives readers a context to frame the content within.” Additionally, comics have the ability to “express life stories, especially traumatic ones, powerfully because it makes literal the presence of the past by disrupting spatial and temporal conventions to overlay or

palimpsest past and present.” (Chute 109-110) This makes comics and graphic novels great representations of memory. Hillary Chute, a literary scholar and expert in comics and graphic narratives, dives further into this by stating the following:

The ability to use the space of the page to interlace or overlay different temporalities, to place pressure on linearity and conventional notions of sequence, causality, and progression, is a reason comics can address itself powerfully to historical and life narrative. And if comics is about mapping, it is also about bodies - about locating them in space and time. It has a multivalent and complex relation to embodiment. Embodiment in comics may be read as a kind of compensation for lost bodies, for lost histories. Comics resurrects and materializes. (Chute, p. 112)

By translating graphic novels into foreign languages, one opens the possibility of others discovering or immersing themselves to different cultures and their practices, politics, and history, additionally creating a deeper understanding of something that could have been completely unknown to the reader. Therefore, the objective of this project is to bring the comics and themes of the Puerto Rican graphic novel to an academic field where one can analyze and develop translation strategies for them, as well as strategies for translating texts and graphic novels with elements that are heavily Puerto Rican to an American audience who may not understand the references, culture, or historical context of the narratives being told while taking into consideration maintaining these Puerto Rican elements, but still providing context or explanations when necessary. For this translation, the intended audience is Americans in the United States and Puerto Ricans from the diaspora who exclusively speak English since the purpose of this translation is both to entertain, with *Days Vol. 1*, and to educate, with *Rapine/Carrion*.

II. Translation

Translating Graphic Novels

Translating a text can be a difficult task, and translating graphic novels brings about its own set of challenges. Some of these difficulties, depending on the genre, are translating humor, idioms, neologisms, onomatopoeias, and slang, as well as having to consider the reconceptualization of the images, the word count, the font size, and the character count. *Days Vol. 1* and *Rapiña/Carroña* have all these challenges present and more, having to take into consideration Puerto Rican pop culture references, sayings, history, and idioms and neologisms specific to the culture.

Informality of *Days Vol. 1* vs. *Rapine/Carrion*

Because of its colloquial nature, the *Days Vol. 1* dialogue in the source text is written the way it is pronounced in real life. Some of the characteristics of Puerto Rican Spanish include: the tendency to elongate vowels, the tendency to eliminate consonants at the end of words, *seseo* (pronunciation of “c” [before “e”, “i”] and of “z” as “s”), lambdacism (exchanging the pronunciation of the letter “r” in some words to the letter “l”), and the usage of calques and anglicisms. When it comes to the way words are written in the way they are spoken, most of these were changed in the translation, relying on the imagery and narrative context to continue providing the view into Puerto Rican culture.



Puerto Rican Pop Culture References

Since *Days Vol. 1* follows the day-to-day life of the authors, it is inevitable that household names from Puerto Rican pop culture will arise. Some of these include the problematic gossiping puppet figure known as “La Comay,” talk show host Maricarmen Áviles, and Guatemalan singer-songwriter Ricardo Arjona. To give the readers an idea of who these figures are to the Puerto Rican people, asterisks that provided explanations in footnotes were used in the translation. This is a strategy often used in comics and manga and was easily done thanks to available blank space on the pages.

On page 43 of *Days Vol. 1*, a woman on the train was singing a song loudly, and the authors wrote some of the lyrics to the song on the panel. Various strategies could have been used in the translation of this specific text: translating the lyrics of the song literally, finding a popular song by a different artist that is recognizable to the target audience, or leaving the lyrics in Spanish. Since one of the objectives of this translation is to showcase Puerto Rican culture, the lyrics were left in Spanish.

Puerto Rican Slang

The following informal Spanish words are a part of the everyday Puerto Rican speech. Many of these do not have a direct English translation, and their translation heavily depended on the context they were used in.

Spanish Word	Description	English Translation
Diablo	Typically used as an interjection to express a negative feeling or surprise.	Damn, wow
Carifresco	Used to describe someone who is cocky, brazen, and shameless.	Forward, bold, brazen
Dale	A heavily used word in colloquial speech used in varying context, usually as a way to say “yes.”	Sure, let’s go, ok, go on, <i>dale</i>
Acho	Short for “muchacho.” Typically used as an interjection in the beginning of a sentence to express any feeling, similar to the way “Oh” is used in English.	Boy, dude, <i>acho</i>
Afrentá	Stemming from the verb “afrentar” and a shorter version of the participle “afrentada,” meaning someone who is greedy	Greedy
Medianera	A word used to call a wall that divides two properties.	Sidewall
Tren	Literally translated to “train” but can also be used as the metro o subways.	Train or metro
Penca	A type of leaf.	Fleshy leaf

Puerto Rican “Nicknames” and Abbreviations

1. “IUPI”

“IUPI,” pronounced like *yooh-pee*, is the name given by many to the University of Puerto Rico’s Río Piedras Campus. It comes from the English pronunciation of the first two letters in the UPR

abbreviation. For the translation, I chose to leave it as it is because of its cultural significance. When you hear people speak of “la IUPI,” you know they are talking about that specific campus. In addition, an asterisk and a footnote were added to inform the reader of its meaning.

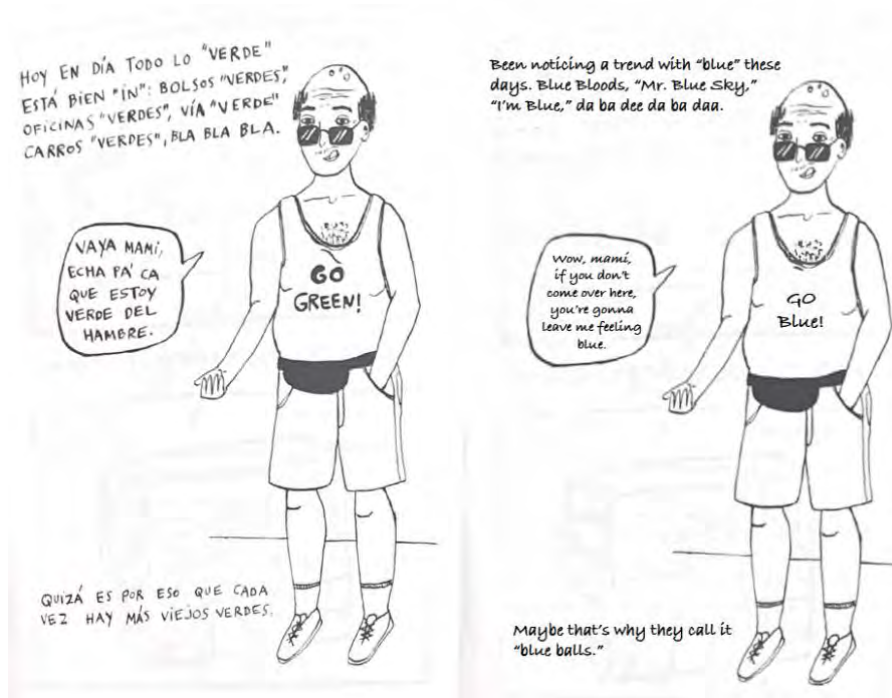
2. “Plaza” & “Barceloneta”

Two of Puerto Rico’s major shopping centers are Plaza Las Américas in San Juan and the Puerto Rico Prime Outlets in Barceloneta. Plaza las Américas is often shortened to “Plaza,” as seen on page 76, in the metro area, but for this translation, the expansion strategy (Jiménez 125) was used by writing out the complete name so the reader would be able to know which mall it is referring to since there are various whose names start with the word “Plaza.” The Prime Outlets are often called “los outlets” (although this may cause some confusion depending on which area of the island you are from since there is another outlet mall in Canóvanas) or you simply say “en Barceloneta,” as the graphic novel does on page 46 when Banuchi comments on Britto-mania, but for the reader to understand the context, the translation specifies that it is “at the outlet mall in Barceloneta.”

Translating Humor

In her article “On the Feasibility and Strategies of Translating Humour,” Debra Raphaelson-West divides jokes in three groups: linguistic (puns and wordplay), cultural (ethnic jokes), and universal. Since *Days Vol. I* is based on personal experiences, the text features linguistic and cultural humor.

I. “viejos verde”



The most difficult text to translate was a linguistic joke in a single “panel” comic on page 48 of *Days Vol. 1*. The text reads: “Hoy en día todo lo ‘verde’ está bien ‘in’: bolsos ‘verdes’, oficinas ‘verdes’, vía ‘verde’, carros ‘verdes’, bla bla bla,” and we cut to an illustration of an older man in sporty clothes, with a tank that says “Go Green!”, and he says “Vaya Mami, echa pa’ ca que estoy verde del hambre.” Finally, the bottom text says: “Quizá es por eso que cada vez hay más viejos verdes.” The joke focuses on the color green and how everything now is eco-friendly and more sustainable, but then ties it with the idiom “viejos verdes” (“green old men” if translated literally) that refers to older men who are aroused by and prey on younger women. Making a literal translation of this joke would result in the loss of its humorous effect. Instead, the joke was changed to maintain the effect, using one of Dirk Delabastita’s methods for translating puns, “PUN > RELATED RHETORICAL DEVICE: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox etc.) which

also aims to recapture the effect of the source-text pun” (Korhonen 25), and Baker’s (74) strategy of using an idiom of similar meaning but dissimilar form. Following the same technique of using a color, the color blue was used instead, and the punchline was changed to “blue balls” to maintain the original sexual nature of the joke.

The Río Piedras Subculture

There are various comics that feature a humor very specific to the Río Piedras subculture, one of them being the joke on page 47 of *Days Vol. 1*:



One can argue that this is both a cultural and universal joke. It is a common conception that comparative literature students are going to have a tough future once they graduate because there is not a market for them and are destined to struggle financially, so this joke comes off as sarcastic because the same thing can be said about art students. Both concentrations form a major part of the University of Puerto Rico’s cultural environment, but it is also a running joke that studying anything in the arts and humanities is not lucrative.

In *Days*, as we can see in the example above, Banuchi is constantly portraying himself as a struggling artist until he admits in page 103 that he has had some luck in the art world and was invited to participate in an exhibition in Boston (despite it being outside his budget). This is yet another example of a Río Piedras-esque humor where it is expected for students and others to

always be struggling. This Río Piedras humor, an often-considered dry humor, is prevalent and shared among many Puerto Rican students that one may assume is caused by the dissatisfaction or hopelessness many of them feel towards the state of both their lives and the island.

Codeswitching & Spanglish

Part of the aftermath of the Spanish-American War included Puerto Rico becoming a bilingual country. Formerly a Spanish-speaking country due to the colonization of the Spaniards, the Puerto Rican people started speaking English through the forced process of Americanization, which was an “ideology aimed to teach young Puerto Rican students American customs and ideals and promote loyalty to U.S. interests and philosophies” and used “as a means for assimilation and loyalty to the new colonizing power” (“Yo Soy”). To this day, English is a part of the curriculum in schools and universities, consequently making a portion of the population bilingual. This results into two noteworthy concepts: Code-switching and Spanglish. Code-switching is when “speakers alternate between the use of two or more languages, sometimes within a clause or sentence, sometimes at the boundaries of clauses or sentences,” and it “offers a way to maintain fluency in both languages while maintaining your own group’s identity, while also differentiating yourself from others” (Acosta-Santiago 3). Acosta-Santiago also states that code-switching is “especially common in situations in which two cultures with different languages come in to sustained contact” (3), just as in the case of Puerto Rico and the United States. The concept of Spanglish is almost self-explanatory, which is when a person speaks in a combination of Spanish and English. Both of these concepts can be seen throughout *Days Vol. 1*, where English words are borrowed (calques), and sometimes take on a new meaning.

The first example, seen immediately in the introduction and in pages 70 and 179, is “badtrip.” The term comes from the English phrase of “bad trip,” usually tied to negative

experiences while one is intoxicated from a hallucinogenic or psychedelic drug. However, in Puerto Rican colloquialism, the phrase is used in various contexts. While it remains in the drug vernacular, its use has evolved to describe any negative occurrence. As shown in the comic, Banuchi uses it to describe his loneliness and the day he lost a beer can in a river, and Rodríguez says it to describe the days she spent feeling ill. Depending on the context, the best way one can translate the phrase to reflect its usage in Spanish is “a bummer.”

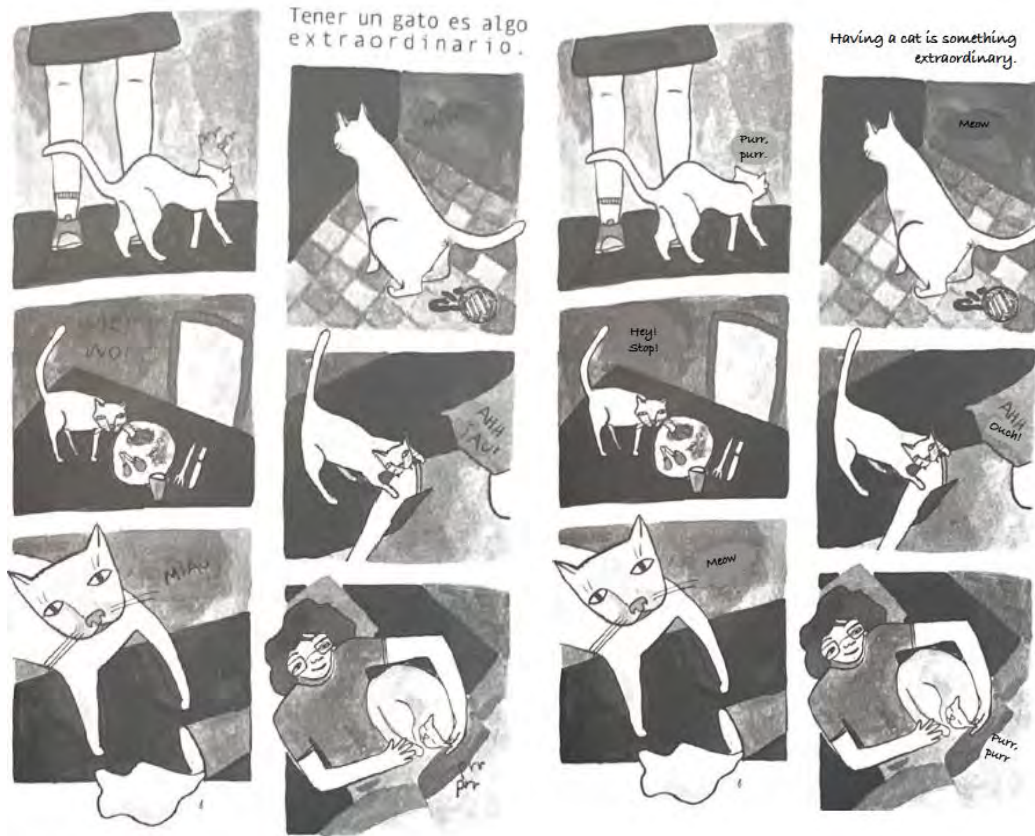
The second example is the popular “whatever.” On page 18 of *Days*, Banuchi’s character says the phrase, “Ay, *whatever* con el arte!” In this instance, he is stating how he puts his art to a stop to enjoy other distractions instead of using the literal definition of “anything” and was translated as “Oh, fuck art!”

Lastly, the word “chequeamos” on page 81 is an example of a word borrowed from English. Originally written as “check,” the “ck” is changed to the “qu” utilized in Spanish. The word is used as a varying way of saying “we will check,” “we will see,” “see you later,” or “check you later,” and it was translated as such.

Sound Effects

Sound effects are an important part of comics books and graphic novels since they are narratives that depend on imagery and a small amount of text to tell their story. They are most notable in comic books and mangas, where we frequently see the likes of “POW!” and “BOOM!” being used. These instances of onomatopoeia, which are words that phonetically imitate sounds (Merriam-Webster), are likewise presented in the source text. Three examples can be seen on page 69 of *Days Vol. 1*, which features sounds made by one of the author’s cats and herself: “prrr,” “miau,” and “au.” While these are sounds that even English-speakers are familiar with and could possibly be left as they are, they are rewritten in the translation to better represent English

phonetics into “purr,” “meow,” and “ow.” These changes can easily be done by memory alone, but it is worth noting that a Comic Book Sound Effect Database exists as an educational resource.



English Text in the Source Material

In both *Days Vol. 1.* and *Rapine/Carrion*, some parts of the text feature conversations or quotes originally in English. Rosaura suddenly finds herself thinking in English in *Days*, and she shows us different scenes from her day where she must speak the language. To maintain the purpose of the original text, the English text was not translated, and neither were the conversations in Spanish, to reflect her observation. Asterisks and footnotes were added to provide the English translation for readers. Whenever the characters travel to the United States, the English text was also not translated since the context explains that they are not in a Spanish-speaking country.

Lastly, some of the text in “Puerto Rico in World War I” was originally written in English and were not translated because they are either direct quotes from Governor Arthur Yager.

Translation Difficulties in *Days Vol. 1* vs. *Rapine/Carrion*

As can be noted, most of the translation difficulties arose from *Days Vol. 1*. After all, it is a more casual text, and the original featured many grammatical changes to represent Puerto Rican slang and dialect. *Rapine/Carrion*, instead, was published with a stronger purpose to educate and therefore went through a heavier editorial hand. The reason for this can be seen in the major events that occurred in Puerto Rico in the eight years since *Days* was published. Contradictory of the individuality expressed in the different stories of *Days*, the authors were inspired in viewing themselves as part of a collective in a country that is going through a political and economic crisis. Some of the Puerto Rican people have been fighting for freedom, for a better gender education, for the environment, for queer rights, and against sexist violence and corruption, to name a few. In addition, they have also suffered through natural disasters (Hurricane Irma, Hurricane María, earthquakes) that have caused major damage to the island’s infrastructure as well as a negative economic impact. By collaborating with other artists, *Días Cómico* reinforces that collective mentality in their work, manifesting that feeling of unity among the Puerto Rican people suffering the effects of colonialism in the island.

II. Conclusion

Our educational system presents a complicated dichotomy over what we are taught. Between learning the Spanish and English language, the histories of countries that are often not our own (including that of the United States and other European nations), and reading from the perspective of differing cultural identities, we are left with mixed results. We are expected to learn all of this while people in the United States are mostly expected to only learn their own. In

a dynamic that is so one-sided and very much an effect of colonialism, there is then little surprise to be had that a lot of Puerto Rican works of art, particularly literature, has less of a reach, if any, in relation to the United States. It then becomes not so much an issue of there not being any works available—it is more of an issue of those works not being made available. Translation is a field and a tool which helps bridge that gap and, in the case of Puerto Rico and its native literature, it can help translate our realities to the understanding of other peoples who may not know about our life and culture and were never even given a chance to be interested.

There is something to be said of the limited access Puerto Rico has in the arts, especially literature in foreign language countries, and translating graphic novels from Puerto Rico and by Puerto Ricans can be a step in the right direction. Furthermore, as Santiago García states in *On the Graphic Novel*, “Local industries have lost the mass market that nourished the commercial comics of yesteryear, and the only way of making publications profitable is to gain access to a global audience” (181)—an access that is made possible because of translation.

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