



Hunter Global: *The Multilingual Journal*

Issue I - 2023

“If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart.”

Nelson Mandela

LETTER FROM THE EDITOR

Dear Readers,

We are delighted to present the first edition of Hunter Global: The Multilingual Journal. Hunter Global represents the passion of a diverse group of contributing writers, editors, and EICs who all share a love for discovering and studying foreign languages and cultures.

Language, the main facet that unites us as humans, can be both a separating and co-alescent force. Hunter Global embraces the collaborative nature of learning new languages as Hunter’s only journal featuring multilingual articles. The goal of Hunter Global is to promote cultural and linguistic diversity awareness at Hunter and the study of foreign languages. Helping prepare Hunter students to be citizens of the world, Hunter Global allows students to connect with other cultures, even if they do not fully understand the language.

This year’s inaugural issue, featuring articles on diverse topics ranging from TV show critiques in French to in-depth analyses of Mandarin calligraphy and folk stories, is the culmination of a year’s worth of the publication process. Starting from a new team, Hunter Global has succeeded in producing an issue with every language taught at Hunter and two extra. In today’s multicultural society, youth need to promote cultural understanding and competence. Hunter Global contributes to this goal and helps reach Hunter’s current theme of “Hunter Together.”

We want to thank our Editorial Board for their work on editing the articles and to all the writers that contributed to this inaugural issue.

Most importantly, our deepest gratitude to Dr. Lisa Karakaya, our wonderful advisor, who has been instrumental in making the dream of Hunter Global a reality.

Thank you to the HCHS PTA for their generous financial support!

We invite you to immerse yourselves in the many cultures represented in this issue!

**Thank you,
Victor Robila**

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ZONGZI AND QU YUAN

By Hao Wang

The Dragon Boat Festival is a major Chinese holiday that takes place every fifth of May in the lunar calendar. One of the most well-known parts of the Dragon Boat Festival is the zongzi. Zongzi consists of sticky rice, sometimes along with other ingredients – salted egg yolk, sausage, dates, etc – wrapped by various leaves and bound by ropes.

Although it is a dish that is meant for the Dragon Boat Festival, it is a favorite food of mine. The type with the salty yolk is one of the best, as the salty and firm yolk compliments with the sticky, steamy rice well. Therefore, I often have zongzi for breakfast. Yet, how did this complex food end up being created?

Though the origin of zongzi is highly debated, the most well-known version comes from folklore and romanticized historical records. In the Spring and Autumn Period, a turbulent time where the central government's authority eroded while its subjects fought amongst one another, there was an official under the king of Chu named Qu Yuan. As a high official, Qu Yuan managed the country well, strengthened the military of Chu, and made his people rich. He made alliances with other dukes and lords against the powerful king of Qing, a regional state that would eventually go on to unite China. However, his talents were envied by other nobles and officials, who forced him to resign and casted him out of the capital city into the countryside. Despite this, Qu Yuan still loved his country, and became a great patriotic poet whose countless poems often focused on his concerns with his country and his people. In 278 B.C., the army of Qing successfully captured the capital of Chu. Seeing his country being invaded and captured, Qu Yuan was left heartbroken. On the fifth of May of the lunar calendar, Qu Yuan committed suicide by jumping into a river with a stone after writing his last poem.

As a famous poet and a high official who made the people prosper, the death of Qu Yuan was tragic for all people of Chu. In order to preserve his body, fishermen got into their boats and went around the river over and over trying to find the body of the deceased poet, which was the basis for the "Dragon Boat" part of the Dragon Boat

Festival. Unfortunately for the fishermen, they were unsuccessful. To prevent the fishes in the river from eating Qu Yuan, the people threw balls of rice into the river to feed the fishes. Therefore, once the fishes were full, they would not touch Qu Yuan's body.

But then, if this is the origin of zongzi, why are they covered by leaves and binded by ropes? As one version of the folklore goes, Qu Yuan told the people in their dreams that the rice balls they threw into the river did not feed the fishes but rather the Jiao-dragon (equivalent in Chinese mythology to something like The Kraken). To fend off the Jiao-dragon, the rice balls must be wrapped in mugwort leaves and bound by five-color ropes. This way, the fishes are fed and would leave Qu Yuan's body alone. This lays the foundation for the zongzi.

For this year's upcoming Dragon Boat Festival, I highly recommend checking out zongzi, which should be readily available in almost all Asian supermarkets. Remember when eating zongzi that, not only is it delicious, but it is also commemorating a great and patriotic poet.

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屈原和粽子的故事

端午节，是每年农历五月初五的大节。要说起端午节，必须得提起粽子。粽子是一种由粽叶与彩绳包裹糯米的食物。粽子的中间也可以包一些其他各种各样的食物，比如 蛋黄，红枣，腊肉等等。



虽说粽子应该在端午节的时候吃，可是我特别喜欢它，特别是蛋黄馅的种类。又糯又咸，的确很美味。所以呀，我经常拿它来当早餐吃。可粽子的来源是什么呢？

虽然粽子的起源有很多争议，但至少在民谣中，其起源是从春秋时期的楚怀王大臣屈原而来。作为大臣，屈原富国强兵，治国有理，并于其他国王一起对抗强大的秦王。但是因为贵族的嫉妒与反抗，他被迫辞职，被赶出都城，流放到乡下。尽管被不公平地流放，屈原依然非常爱国，在流放时期变成了一名伟大的诗人，写下了为国为民担忧的不朽诗篇。公元前 278 年，秦王的军队攻下楚国的首都。屈原看到自己亲爱的祖国被侵略，非常悲痛，在五月五日，写下最后的绝诗后，抱石投江而死。

屈原作为一名有名的诗人，并且当楚国大臣时为民服务，他的死让楚国百姓十分痛苦。为了不让这位伟人永沉江底，渔夫们用他们的船在江上来回地打捞屈原的尸体。这边成为了划龙舟的传统。但可惜的是，他们没能找到屈原的尸体。后来，因百姓怕江河里的鱼虾来吃掉屈原的身体，便从家里拿来米饭团扔到屈原跳进的江里。这样一来，鱼虾们吃饱了，就不回去咬屈原的身体了。

可是，如果这是粽子的来源的话，那为什么粽子由粽叶抱着呢？有一种说法是屈原托梦给百姓们，米饭团投入江中后，并非为龙虾所食，而是被蛟龙吞食。结果，江中的鱼照样饿着，饭团并没有起到保护的作用。但若用艾叶包裹，与五彩绳绑起，那么蛟龙便不敢靠近。这样一来，米饭就被龙虾所吃。粽子便是如此而来的。



所以这此端午节，很建议在商店买一些粽子试试。作为中国的有名食品，应该在任何的中国超市都有。要记住，不仅种子很美味，还是为了纪念一名伟大，爱国的诗人。

FRENCH CULTURE IN NYC

By Margaux Beau Yon de Jonage

New York City is often called a melting pot, boiling over with culture and diversity. With over 800 languages spoken in only 300 square miles, NYC brings the corners of the world into one place. All five boroughs are filled with cultural communities that bring life to the city. It's a center for art, business, tourism, and more. It has gained its diversity from the large population of immigrants from all over the world, who have introduced their customs, food, religions, and lifestyles to the city. France's culture is one that's more hidden in NYC but is still present in the lives of many New Yorkers. France's connection to New York dates back to the 1500s when French explorers arrived to expand their country's territory, but French culture continues to thrive in the city in more ways than one. In everyday life, it's common to hear French spoken on the streets of NYC, to pass by French restaurants and bakeries, or see French art at a local museum. Despite the abundance of other cultures found in New York, French culture has made a home for itself in this diverse city.



The Arts

French architecture is widely present in New York and can be found in countless places including Washington Square Park's arch, whose design is based on Paris' Arc de Triomphe, or in the Statue of Liberty, a gift from France to celebrate its relationship with the United States and a century of American independence. Beaux-Arts architecture, which originated at a French architecture school in the 1800s, is found in many of NYC's most well-known buildings including Grand Central Terminal, The Metropolitan Museum of Art, and the Stephen A. Schwarzman Library, as well as many residential buildings in Manhattan. New York's many museums allow for art pieces from all over the world to be seen in the city. In museums like the Met, the Museum of Modern Art (MoMA), and the Brooklyn Museum, works

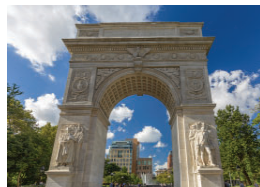
by French artists are easily viewable. Examples of these works include Claude Monet's "The Islets at Port-Villez", Paul Cézanne's "Château Noir", and Henri Matisse's "The Piano Lesson". New Yorkers are surrounded daily by French influences of art and architecture in their buildings, local museums, and notable landmarks, without even realizing it.

Language

The French language is an important language globally, as it's the second most taught language in the world behind only English, and it's an official language of international organizations including the European Union and NATO. Nearly 130,000 New Yorkers speak French or a French creole, making it the 8th most popular language in the city. While this may not seem like much, the number of French speakers is continuously growing thanks to the wide variety of French classes offered in New York. While traditional French classes are widely offered, there are other options to improve French skills too. Various NYC programs offer French improv groups, French book clubs, or even French acting classes. Many high schools, universities, and even elementary schools offer French as a second language to their students, helping the language to spread and maintain its presence in New York. As an official language of nearly 30 countries, being able to speak French can be very useful in a place with people of so many different nationalities.

Community

Like many other cultures, New York's French population has created a community within the city to keep its culture alive. The French Institute Alliance Française, or FIAF, is an organization that encourages French community within New York by offering French lessons, operating a French library, and holding events to celebrate French culture.



LA CULTURE FRANÇAISE À NEW YORK

La ville de New York est souvent considérée comme la ville avec le plus de culture et de diversité. Avec plus de 800 langues parlées sur seulement 775 kilomètres carrés, New York rassemble monde entier en un seul endroit. Les cinq arrondissements sont pleins de communautés culturelles qui donnent de la vie à la ville. C'est un centre d'art, d'affaires, de tourisme et plus. Cette diversité vient de la grande population d'immigrants du monde entier, qui ont introduit leurs traditions, leurs plats, leurs religions et leurs modes de vie à la ville. La culture française est cachée à New York mais elle est toujours présente dans la vie de nombreux New Yorkers.

Les rapports entre la France et New York ont commencé au 16ème siècle quand les explorateurs français sont arrivés avec l'intention de développer le territoire Américain pour leur pays, mais la culture française continue à prospérer dans la ville.

Dans la vie quotidienne, on entend souvent la français dans les rues de New York, quand on passe devant des restaurants et des boulangeries françaises, ou en regardant de l'art français dans un musée local. Même avec les autres cultures trouvées à New York, la culture française s'est établie dans cette ville diverse.

Les Arts

L'architecture française est répandu à New York, et on la trouve en beaucoup d'endroits comme l'arc au parc de Washington, dont le modèle était l'Arc de Triomphe à Paris, et la Statue de la Liberté, un cadeau de la part de France pour célébrer sa rapport avec les États-Unis et un siècle d'indépendance américaine.

L'architecture Beaux-Arts, qui se provient d'une école française du 19ème siècle, se retrouve dans des bâtiments bien connus à New York, comme Grand Central Terminal, le Metropolitan Museum of Art, la bibliothèque de Stephen A. Schwarzman, et des bâtiments de logement à Manhattan.

Les nombreux musées à New York permettent de voir des œuvres d'art du monde entier. Dans les musées comme le Met, le Museum of Modern Art (MoMA), et le Brooklyn Museum, des peintures par des artistes français sont faciles à trouver. Des exemples incluent "Les Iles à Port-Villez" par Claude Monet, "Château Noir" par Paul Cézanne, et "La Leçon de piano" par Henri Matisse. Les New York-

ers sont toujours entourés par l'influence français dans leurs maisons, musées, et monuments, tous sans réaliser.

La Langue

La langue française est une langue importante dans le monde. C'est la langue la plus enseignée après l'anglais, et c'est une langue officielle de l'Union européenne, de l'OTAN et de l'Organisation des Nations Unies. Presque 130 000 New Yorkais parlent le français ou le créole haïtien, et c'est la huitième langue la plus parlée dans la ville.

Peut-être il paraît que ce n'est pas beaucoup, mais le nombre de francophones continue d'augmenter grâce aux nombreux cours de français offerts à New York. Les cours de français traditionnels sont très populaires, mais il existe aussi d'autres options pour améliorer son français

Il y a des programmes à NYC qui offrent des groupes d'improvisation français, des clubs de lecture français et même des cours de théâtre français. Des lycées, des universités, et même des écoles élémentaires offrent le français à leurs élèves, et cela aide la langue à grandir sa présence dans la ville. Comme c'est la langue officielle dans près de 30 pays, être capable de parler français est très utile dans un endroit avec des gens de tant de nationalités différentes.



La Communauté

Comme d'autres cultures, la population française a créé une communauté à New York pour que la culture reste vivante. L'Alliance Française, ou FIAF, est une organisation qui encourage la culture française à New York par offrir des leçons de français, avoir une bibliothèque française publique, et organiser

They hold a yearly celebration on the Upper East Side in July to commemorate Bastille Day, France's independence day, which allows French New Yorkers to enjoy a part of their culture that they usually couldn't while abroad. Manhattan's downtown neighborhood of SoHo has a street known as Little Paris where New Yorkers can find a multitude of French businesses like restaurants and language classes. It has the feel and atmosphere of a French street, and it takes after other areas like Litty Italy and Chinatown in developing the culture within the city, though it is still very small. French immigrants and those interested in French culture have many opportunities to experience it because of the strong community that New York City offers them.

Food

Food and French cuisine are a large part of life in France, and the country places emphasis on eating well, whether it be at home or at a restaurant. French cuisine has also gained significance in NYC, with several hundred French restaurants that serve foods and pastries like steak frites, croissants, croque monsieurs, baguettes, ratatouille, and many more. French restaurants are typically high-end and offer a taste of what it's like to dine in France. Many restaurants offer French wines and other beverages to replicate a true French dining experience. Because of the countless dining options in the city, its residents are always looking to try foods from different regions. Little Paris is a hub for French restaurants for New Yorkers interested in trying out different French foods without having to go to France. These restaurants use the popularity of eating out in NYC to encourage the growth of French culture through food.

Education

French culture and language are kept alive in NYC not only by French immigrants but also by their children. Some French parents find it important that their children are immersed in the French language at school as well as at home. French schools like the Lycée Français provide an education similar to one that students receive in France and allow students to take the Baccalaureate, an end-of-high school exam taken by students in France. While many students have French citizenship, there are also students without

a French background who attend the Lycée to learn a new language. Most lessons are taught in French, giving students a great opportunity to strengthen their French. French students can find community with other French students along with American ones, bringing the two cultures together. The Lycée has a cultural center that regularly offers French movie screenings, music concerts, and discussion panels open to students as well as the public. The Lycée along with several other French schools allow French culture to maintain its roots in NYC by teaching younger New Yorkers about French language and history.

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Chaque année, ils organisent une célébration à l'Upper East Side le 14 juillet pour la Fête nationale française, qui permet aux New Yorkers français de s'amuser avec une partie de leur culture. Dans le quartier de SoHo à Manhattan, il y a une rue qui s'appelle Little Paris, où les New Yorkers peuvent trouver des écoles de français et des restaurants. Il a l'atmosphère d'une rue en France, et s'inspire des autres endroits comme Little Italy et Chinatown pour développer la culture dans la ville, même s'il est encore petit. Les immigrants français et ceux qui s'intéressent à la culture française ont beaucoup d'opportunités de l'expérimenter grâce à la forte communauté que New York leur offre.



La Cuisine

Les plats et la cuisine française sont une grosse partie de la vie en France, et le pays trouve que c'est important de bien manger, que ce soit à la maison ou au restaurant. La cuisine française a pris de l'importance à New York, avec des centaines de restaurants français qui servent des plats et des pâtisseries comme des steak frites, des croissants, des croque monsieurs, des baguettes, de la ratatouille, et beaucoup d'autres. Les restaurants français sont très bons en général et ils offrent un goût de ce qu'on mange en France. Il

y a des restaurants qui servent des vins français et d'autres boissons pour reproduire une expérience française.

Parce qu'il y a beaucoup de restaurants à New York, ses habitants cherchent toujours à essayer des plats de différentes régions. Little Paris est un endroit pour les restaurants français et pour les New-Yorkais intéressés à essayer différents plats français sans avoir à aller en France. Ces restaurants utilisent la popularité des restaurants à New York pour encourager la culture française par l'art d'un repas.

L'Education

La culture et la langue française sont gardées vivantes à New York pas seulement par les immigrants français mais aussi par leurs enfants. Beaucoup de parents français trouvent que c'est important pour leurs enfants d'être immergés dans la langue française à l'école comme à la maison. Les écoles françaises comme le Lycée Français ont un enseignement similaire à celui que les élèves reçoivent en France et permettent aux élèves de passer le Baccalauréat, un examen passé par les élèves en France.

Il y a beaucoup d'élèves avec la nationalité française, mais il y a aussi des élèves sans origine française qui vont au Lycée pour apprendre une nouvelle langue. La plupart des cours sont en français, ce qui donne aux étudiants une bonne opportunité d'améliorer leur français. Les étudiants français peuvent trouver une communauté avec d'autres étudiants français et aussi des étudiants américains, combiner les deux cultures. Le Lycée a un centre culturel qui offre souvent des projections de films français, des concerts et des tables rondes ouvertes aux élèves et au public. Le Lycée, avec d'autres écoles françaises, permettent à la culture française de rester forte à New York en enseignant aux jeunes New Yorkers la langue et l'histoire françaises.

THE LATIN AMERICAN MODERNISM MOVEMENT: MURALISM, AVANT-GARDE AND THE LATIN BOOM

By Sumaitaah Alam

Latin American art and literature emerges from a blend of European, African and Indigenous American cultural influences that is unique to the region. Modernism was popular in the 20th century and was based in a rejection of traditional values and an emphasis on the importance of individual experiences. Many Latin American artists and writers further defined the concept of modernism as a rejection of colonialism and a distinctive way of embracing art as universal.



The first part of the 20th century was marked by a social revolution, influenced by the Mexican Revolution of 1910 to 1920 that ended the dictatorship and transformed Mexico's culture and national identity. As a result of the revolution, the art of indigenous communities was brought to the forefront and art was made more accessible to the general population. Art, which had previously stayed in museums and private collections, was placed in public spaces. Muralism, which was emblematic of this change, began to define Mexican art. One of the most famous Mexican muralists was Diego Rivera, who made muralism known at an international level. Muralism and modernism did not exist only in Mexico. Cândido Portinari, a Brazilian muralist, also gained international success and went on to paint three murals for the Hispanic Reading Room at the Library of Congress. Throughout Latin America, public art, like murals, gained popularity and became a symbol of what art could be in the modern era.

The "vanguardistas," those who interpreted the European avant-garde (unusual or experimental) art movement towards a more Latin American focus, utilized art to move away from colonial European styles. They did this through the use of African and Indigenous American aes-

thetics like abstraction, which were rare in traditional European art, in mediums such as ceramic and textile. In the 1960s and '70s, the vanguardistas experimented with the performing arts, such as dance and theater, breaking with the traditional disciplines of these arts to create new, much freer styles.

Despite the abundance and quality of Latin American art, Latin American modernism did not receive international recognition until the Latin American Boom, which was posterior to the Latin American avant-garde movement. The works of a few Latin American writers such as Julio Cortázar, Mario Vargas Llosa, José Donoso, Carlos Fuentes, and Gabriel García Márquez became popular throughout Europe, especially in Paris and Barcelona, two cities with influential artistic and cultural scenes. These writers also experimented with nonlinear time, contrasting perspectives, and surrealist elements in their writing.

The Modernist movement of Latin American art in the twentieth century is a reflection of the unique history and culture of the region, created from a mixture of influences from diverse cultures and traditions. The role of Latin American artists in rejecting the colonial traditions of art to create something authentic and new is what made this era of art so fundamental to our understanding of what makes art important as a whole.

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EL MOVIMIENTO MODERNISTA DE LATINOAMÉRICA: MURALISMO, VANGUARDISMO, Y EL BOOM LATINOAMERICANO

El arte y literatura latinoamericanos surgen de la mezcla cultural única e inequívoca de europeos, de africanos y de nativos americanos. El modernismo, popular en el siglo XX, se basaba en el rechazo de las ideas tradicionales y en enfatizar la experiencia del individuo. Muchos artistas y escritores en Latinoamérica han definido el concepto del modernismo como un rechazo del colonialismo y una manera distintiva de entender y sentir el arte como algo universal.



Un mural que muestra la ciudad Azteca: Tenochtitlan pintado por el muralista mexicano Diego Rivera

La primera mitad del siglo XX fue marcada por una revolución social, influida por la revolución mexicana que duró desde el 1910 hasta 1920 poniendo fin la dictadura y cambiando la cultura y la identidad nacional de México. Como resultado de la revolución, se destacó el arte de las comunidades indígenas y se tornó el arte más accesible para la población. El arte, que antes se encontraba principalmente en museos y colecciones privadas, empezó a ocupar espacios públicos. El muralismo, que fue emblemático de este cambio, empezó a definir el arte de México. Uno de los muralistas más famosos de México es Diego Rivera, quien dio a conocer el

muralismo a nivel internacional. Sin embargo, el modernismo latinoamericano no existió solo en México. Cândido Portinari, muralista Brasileño, también obtuvo reconocimiento internacional. Pintó tres murales en la sala de lectura Hispánica de la biblioteca del congreso de Estados Unidos. En toda Latinoamérica, el arte público, como los murales, se hizo un símbolo de lo que el arte puede llegar a ser en la edad moderna.

Los vanguardistas conformaron un grupo de artistas que interpretan el movimiento de arte 'avant-garde' (atípico o experimental) europeo para el contexto latinoamericano. A través de esta propuesta rupturista pudieron distanciarse de el estilo colonial europeo. Usaron estéticas africanas e indígenas como la abstracción en medios como cerámica o textiles, que no es típico el arte tradicional europeo. En las décadas del 60 y 70, los vanguardistas experimentaron con las artes escénicas, como el baile y el teatro, rompiendo con la tradición dentro de estas disciplinas para crear estilos mucho más libres que antes.

A pesar de la abundancia y calidad del arte latinoamericano, no fue reconocido a nivel internacional hasta el 'Boom' de literatura Latinoamericana, que fue posterior al movimiento de los vanguardistas. Las obras literarias de algunos escritores, incluyendo Julio Cortázar, Mario Vargas Llosa, José Donoso, Carlos Fuentes, y Gabriel García Márquez, se hicieron popular en Europa, especialmente en París y Barcelona, cuyas escenas artísticas y culturales eran muy influyentes para el mundo del arte. Estos autores también experimentaban dentro de la literatura utilizando estructuras narrativas no lineales, perspectivas contrastantes, y elementos surrealistas.

THE FRENCH IN CANADA AND AFRICA

By Joseph Kogan

There are about 321 million French speakers in the world. But, they don't only speak Metropolitan French—the typical language we find notably in Paris and its surroundings. The majority of French students and speakers—as I myself noticed in studying for the AP exam—must understand two major forms of the language: Québécois and African French. Although Creole languages and other dialects exist in the United States and elsewhere, one doesn't hear them as frequently as these two varieties. According to the Organisation Internationale de la Francophonie, the regions in which more than 10 million francophones live are Canada, Western Europe, Morocco, Algeria, Cameroon, and the Democratic Republic of Congo. Besides the countries in Western Europe where we find Metropolitan French and its slightly modified variants, these regions principally use Québécois and African French. Here is a short article that explains the history of these dialects with French colonization and their differences as compared to Metropolitan French.

CANADA

History:

The most dominant variant of French in Canada is Québécois. There are about 7 million francophones in Québec, where French is the official language; that's 20.9% of the Canadian population according to the 2021 census. How is this possible?

France colonized the Americas with less success than the other European powers, starting with small fishing expeditions. In 1534, it became the first power to explore the Gulf of Saint Lawrence, and took the Canadian region. The French tried to work with indigenous people—more than other powers. But the colonists forced them to speak French and convert to Catholicism all the same. The French language—the language of the bourgeoisie and the monarchy—was taught to all the colonists, eliminating the regional languages spoken in France like Breton in the colony. The region of New France was taken by the English in 1763, after the Battle of the Plains of Abraham in Québec City in 1759, and the French elites went back to France. After the French Revolution, France and Canada were completely separated. In France, the government started to standardize

the pronunciation and vocabulary of French everywhere in the country, which changed the language. But, the French spoken in Québec didn't change, and is therefore closer to the French of kings than Metropolitan French. This language eventually became Québécois and was conserved by the Canadian Confederation—established in 1867.

Vocabulary:

There are a lot of Québécois words that are completely different from French words thanks to a multicultural environment. Some words coming from indigenous languages are used, like “caribou”, “ouaouaron,” and “marin-gouin” (“reindeer,” “bullfrog,” and “mosquito”). There are also “anglicisms” (words that come from the English language), like in French. One can see both words taken directly from English, like “moppe” (comes from “mop”), and English words modified slightly to appear like a French word. An amusing example is “enfroueraper” (“to cheat someone”), which comes from the phrase “in fur wrap” in English, but with a French pronunciation and an ending used for -er verbs in French.

Pronunciation:

Metropolitan French is used as the principal written language in Québec, but the spoken language is pronounced differently. For example, nasal vowels like “an” are pronounced like “in”; thus, “parents” becomes “parrains” in Québécois. Also, words like “untel” (“anonymous”) are sometimes pronounced in French like “intel,” but in Québécois the word is pronounced as it is written.

Diphthongs are vowels with varying sounds that change throughout the pronunciation. They don't exist anymore in French, but they are pronounced by those who live in Montreal. We see diphthongs in English in the words “day” and “claim,” and in many other languages. In Montreal, words like “arrête” (“stop”) are pronounced like diphthongs: “arête.”

The letter “a” is often pronounced as “o” (for example, “l'art” resembles “l'or,” meaning gold, when it is pronounced).

LE FRANÇAIS AU CANADA ET EN AFRIQUE

Il y a presque 321 millions de locuteurs français dans le monde. Mais, ils ne parlent pas seulement français métropolitain, la langue typique qu'on trouve notamment à Paris et à ses côtés. La plupart des étudiants et des locuteurs de français—comme j'ai remarqué moi-même en étudiant pour l'examen AP—ont besoin de comprendre deux grandes formes de la langue: le québécois et le français africain. Bien qu'il existe des langues créoles aux États-Unis et des autres dialectes en général, l'on les entend pas aussi souvent que ces deux variantes. Selon l'Organisation Internationale de la Francophonie, les régions dans lesquelles plus de 10 millions de francophones habitent sont le Canada, l'Europe de l'Ouest, le Maroc, l'Algérie, le Cameroun, et la République démocratique du Congo. Sauf les pays en l'Europe de l'ouest où on trouve le français métropolitain et ses variantes juste un peu modifiées, ces régions utilisent le québécois et le français africain. Voici un petit article qui explique l'histoire de ces dialectes avec la colonisation française et leurs différences par rapport au français métropolitain.

LE CANADA

Histoire:

La variante de français la plus dominante au Canada est le québécois. Il y a presque 7 millions de locuteurs au Québec, où le français est la langue officielle; c'est 20.9% de la population Canadienne selon le recensement de 2021. Comment est-ce possible?

La France a colonisé les Amériques avec moins de succès que les autres pouvoirs Européens, commençant avec des petites expéditions de pêche. En 1534, elle est devenue le premier pouvoir d'explorer le Golfe de Saint-Lawrence, et a pris la région Canadienne. Les Français essayaient de travailler avec des gens indigènes—plus que les autres pouvoirs. Mais ils les forçaient quand même à parler français et à se convertir au catholicisme. La langue française—la langue de la bourgeoisie et de la monarchie—a été enseignée à tous les colons, éliminant les langues régionales parlées en France comme le breton dans la colonie. La région de Nouvelle-France a été prise par les anglais en 1763, après la bataille

des Plaines d'Abraham à Québec en 1759, et les élites français sont revenues en France. Après la Révolution française, la France et le Canada ont été complètement séparés. En France, le gouvernement a commencé à standardiser la prononciation et le vocabulaire du français partout dans le pays, ce qui a changé la langue. Mais, le français parlé au Québec n'a pas changé, et est donc plus proche au français des rois que le français métropolitain. Cette langue est éventuellement devenue le québécois et a été conservée par la Confédération Canadienne—établie en 1867.

Vocabulaire:

Il y a beaucoup de mots québécois qui sont complètement différents des mots français grâce à un milieu multiculturel. Quelque mots qui viennent des langues indigènes sont utilisés, comme « caribou », « ouaouaron », et « marin-gouin » (« renne », « grenouille-taureau », et « moustique »). Il y a aussi, comme en français, des « anglicismes » (des mots qui viennent de la langue anglaise). L'on peut également voir des mots pris directement de l'anglais, comme « moppe » (« serpillière »), et des mots anglais modifiés un peu pour apparaître comme un mot français. Un exemple drôle est « enfroueraper » (« escroquer »), qui vient de la phrase « in fur wrap » en anglais, mais avec une prononciation française et une terminaison des verbes -er.

Prononciation:

Le français métropolitain est utilisé comme la langue écrite principale au Québec, mais la langue parlée a une prononciation différente. Par exemple, les voyelles nasales comme « an » sont prononcées comme « in »; comme ça, « parents » devient « parrains ». De plus, les mots comme « untel » sont parfois prononcés en français comme « intel », mais au Québec le mot est prononcé comme il est écrit.

Les diphtongues sont des voyelles avec des sons différents qui changent à travers la prononciation. Ils n'existent plus en français, mais ils sont prononcés par ceux qui habitent à Montréal. On voit les diphtongues en anglais dans les mots « day » et « claim », et dans beaucoup d'autres langues.

When we pronounce a consonant like “d” or “t” followed by a vowel in Québécois, an “s” or a “t” can be added after the consonant. “Fatigue” (“tired”) becomes “fatsigué” and “mardi” (“Tuesday”) becomes “mardzi.”

Some pronouns are combined with conjugated verbs in Québécois, which is also done in French but without as much word mixing. “Je suis” (“I am”) becomes “chu” and “je vais” (“I go”) becomes “j’va,” for example. One can hear these conjunctions in songs to have a good rhythm, as well as in conversations to speak more quickly.

Swears:

Québécois swears are really creative, and there is no defined list. These swears are often based on religious words. At the end of the 19th century, the Catholic Church became very popular among Québécois people, creating schools and newspapers, and helping with social services like marriage. Despite this, in 1960 Jean Lesage was elected as prime minister and started the Quiet Revolution with the secularization of almost every institution controlled by the Church. Thus, the Québécois people changed their minds concerning the Church, and they criticized it for having dominated their lives. The swear words that were used before the Revolution became more popular. For example, the word “sacre” (“sacred”) is part of many swears (mostly with “crisse,” meaning “Christ”). Other words like “tabarnak” (“tabernacle”), “hostie” (“host”), and “câlisse” (“chalissee”), are modified letter by letter to produce swears.

AFRICA

History:

In Africa, African French is often an official language, notably in the northwestern regions (the Maghreb) and at the center of the continent (sub-Saharan Africa). About 50% of French speakers live in the African continent, according to the Organisation Internationale de la Francophonie. In fact, the Democratic Republic of Congo has 50 million of them, and it’s the biggest population of francophones in the entire world, except France. In Kinshasa—the capital of the country—there are more francophones than in Paris! All of this is, again, due to French colonization.

Like the majority of Europe powers in the

19th century, France participated in “the scramble for Africa,” meaning the search for resources like land, gold, and eventually slavery. Starting with the invasion of Ottoman Algeria in 1830, France established an empire in western Africa, the Indian Ocean islands, and other places on the north-eastern coast. Only the regions of the Maghreb were forced to accept French immigrants; the rest were exploited to find resources. France justified colonization as a civilization project to reform the society and culture of Africa. Despite the violence of the project, the people of Africa started to resist, little by little, the oppression of France. Mostly after the First World War, unions and regular Africans educated in French values developed a nationalist movement to better distribute the power of government. After the Second World War, France tried to create a federal organization, but the decolonization nevertheless began. In 1958, after a constitutional referendum, the majority of African regions took their independence. A war broke out only in Algeria, ending in 1962. The French language had already integrated itself into African society, so it is now an official language in a lot of African countries.

Vocabulary:

African French is a bit different in each region of Africa, and it has mixed well with local languages like Wolof, Lingala, and Bambara. For example, in the Democratic Republic of Congo, the phrase “merci mingi” is often used instead of “merci beaucoup,” both meaning “thanks a lot.” This is why the language is sometimes difficult to comprehend, above all when speakers change the language they use during a phrase—a phenomenon called “code-switching.”

In Abidjan—the capital of Ivory Coast—there are three variants of French spoken habitually: fairly “typical” French (but pronounced differently), informal French with a different vocabulary, and slang called Nouchi. An example of a phrase taken from the latter variant is “la go a momo mon pia,” which means “the girl stole my money.” “Momo” comes from the local word for “to steal” and “pia” is the slangy variant of the word “argent” (“money”). The word “go” probably comes from the English word “girl,” which shows the mixing of languages; French also contributes the words “la” and “mon” in the sentence (meaning “the” and “my” respectively). Also, the words used in Nouchi often become the standard slang in Abidjan.

À Montréal, des mots comme « arrête » sont prononcés comme diphtongues: « arreïte ».

La lettre « a » est souvent prononcée comme « ô » (par exemple, « l’art » ressemble à « l’or »). Quand on prononce une consonne comme « d » ou « t » suivi par une voyelle en québécois, un « s » ou un « t » est ajouté après la consonne. « Fatigué » devient « fatsigué » et « mardi » devient « mardzi ».

Quelques pronoms sont combinés avec des verbes conjugués en québécois, ce qui est fait aussi en français, mais pas avec autant de mélange de mots qu’en québécois. « Je suis » devient « chu » et « je vais » devient « j’va », par exemple. On peut voir ces liaisons dans les chansons pour avoir un bon rythme, de même que dans les conversations pour parler plus vite.

Jurons:

Les jurons québécois sont vraiment créatifs, et il n’y a pas de liste définie. Ces jurons sont souvent basés sur des mots religieux. À la fin du 19ème siècle, l’Église Catholique est devenue très populaire parmi les québécois, créant des écoles et des journaux, et aidant avec des services sociaux comme le mariage. Malgré cela, en 1960 Jean Lesage est élu comme premier ministre et a commencé la Révolution tranquille avec la sécularisation de presque chaque institution contrôlée par l’Église. Donc, les québécois ont changé d’avis en ce qui concernait l’Église, et ils l’ont critiquée pour avoir dominé leurs vies. Les jurons qui ont été utilisés avant la Révolution sont devenus plus populaires. Par exemple, le mot « sacre » fait partie (le plus souvent avec « crisse ») de beaucoup de jurons. Des autres mots comme « tabarnak », « hostie », et « câlisse » sont modifiés lettre par lettre pour produire des jurons.

L’AFRIQUE

Histoire:

En Afrique, le français africain est souvent la langue officielle, notamment dans les régions au nord-ouest (le Maghreb) et au centre du continent (l’Afrique subsaharienne). Presque 50% des locuteurs français habitent dans le continent africain, selon l’Organisation Internationale de la Francophonie. En fait, la République démocratique du Congo a 50 millions de ces lo-

cuteurs, et c’est la plus grande population de francophones dans le monde entier, sauf la France. A Kinshasa—la capitale du pays—il existe plus de francophones qu’à Paris! Tout cela est, encore, dû à la colonisation française.

Comme la majorité des pouvoirs européens dans le 19ème siècle, la France a participé à « La Ruée pour l’Afrique », c’est-à-dire la recherche des ressources comme le terrain, l’or, et éventuellement les esclaves. Commencant par l’invasion d’Alger Ottoman en 1830, la France a établi un empire en Afrique de l’Ouest (le Maghreb), aux îles de l’océan indien, et à quelques endroits sur la côte Nord-est. Seulement les régions du Maghreb étaient forcées à accepter des immigrants français; tout le reste était exploité pour trouver des ressources. La France a justifié la colonisation comme un projet de civilisation pour réformer la société et la culture africaine. Malgré la violence du projet, le peuple d’Afrique a commencé à résister, peu à peu, à l’oppression de la France. Surtout après la Première Guerre mondiale, les syndicats et les Africains formés avec les valeurs français ont développé un mouvement nationaliste pour mieux distribuer le pouvoir du gouvernement. Après la Seconde Guerre mondiale, la France a essayé de créer une organisation fédérale, mais la décolonisation a quand même commencé. En 1958, après un référendum constitutionnel, la majorité des régions africaines ont pris leur indépendance. Une guerre a éclaté seulement en Algérie, terminant en 1962. La langue française s’est déjà intégrée dans la société africaine, donc elle est maintenant une langue officielle dans pas mal de pays africains.

Vocabulaire:

Le français africain est un peu différent dans chaque région d’Afrique, et il a bien mélangé avec les langues locales comme le wolof, le lingala, et le bambara. Par exemple, en République démocratique du Congo, la phrase « merci mingi » est souvent utilisée au lieu de dire « merci beaucoup ». C’est pour ça que la langue est parfois difficile à comprendre, surtout quand les locuteurs changent la langue qu’ils utilisent au cours d’une phrase—un phénomène appelé « le changement de code ».

Kinshasa must be mentioned again since it's an important city for the French language, despite this country having Belgian colonial influences; the language is used most often in companies, education, and the news. Some French expressions are used to signify other things. For example, the phrase "avoir un deuxième bureau" ("having a second office") is a way to say "having a mistress."

In Cameroon, there is a creative variant of French called "Camfranglais"; as the name suggests, this language has French and English influences. It's the region where code-switching is used most often, as we clearly see in this phrase: "on va all back au mboa." Young people use Camfranglais as a secret language, to be able to create new phrases that no one can understand.

Pronunciation:

The letter "r," as opposed to that of Metropolitan French, is pronounced a bit like in Spanish—rather sharply. The language is spoken a bit like the English spoken in the South of the United States, with a "sing-songy" accent. Sometimes, the letter "h" is pronounced, which is never done in French. The addition of an "s" or a "z" after a consonant—which we saw with Québécois—was created by the speakers of African French.

CONCLUSION

Québécois and African French are very different from their predecessor in their pronunciation and vocabulary. Both use words taken from indigenous languages, which also influenced the pronunciation. We must recognize their beauty, but also their bloody origins and—above all in Africa—the habitual difficulties which forced people to adapt themselves to new customs and a new language.

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À Abidjan—la capitale de la Côte d'Ivoire—il y a trois variantes de français parlé habituellement: le français plutôt « typique » (mais prononcé différemment), le français informel avec un vocabulaire différent, et l'argot appelé Nouchi. Un exemple d'une phrase prise de la dernière variante est « la go a momo mon pia », qui veut dire « la fille a volé mon argent ». « Momo » vient du mot local pour « voler » et « pia » est la variante argotique du mot « argent ». Le mot « go » vient probablement du mot anglais « girl », ce qui montre le mélange des langues; le français contribue aussi les mots « la » et « mon » dans la phrase. De plus, les mots utilisés en Nouchi deviennent souvent l'argot standard à Abidjan.

Il faut encore mentionner Kinshasa car c'est une ville importante pour le français, malgré que ce pays ait des influences coloniales Belges; la langue est utilisée le plus souvent dans les entreprises, la formation, et les infos. Quelques expressions françaises sont utilisées pour signifier d'autres choses. Par exemple, la phrase « avoir un deuxième bureau » est un moyen de dire « avoir une maîtresse ».

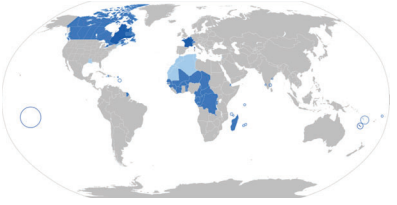
Au Cameroun, il y a une variante de français créative qu'on appelle « le camfranglais »; comme suggère le nom, la langue a des influences françaises et anglaises. C'est la région où le changement de code est utilisé le plus souvent, comme on voit clairement dans cette phrase: « on va all back au mboa ». Les jeunes utilisent le camfranglais comme une langue secrète, pour pouvoir créer de nouvelles phrases que personne ne comprend pas.

Prononciation:

La lettre « r », quant à celle du français métropolitain, est prononcée un peu comme en espagnol—plutôt brusquement. La langue est parlée un peu comme l'anglais parlé au sud des États-Unis, avec un accent « chantant ». Parfois, la lettre « h » est prononcée, ce qui n'est jamais fait en français. L'ajout d'un « s » ou un « z » après une consonne—qu'on a vu avec le québécois—était créé par les locuteurs du français africain.

CONCLUSION

Le québécois et le français africain sont vraiment différents de leur aîné en leurs prononciation et vocabulaire. Tous les deux utilisent des mots pris des langues indigènes, qui ont aussi influencé la prononciation. Il nous faut reconnaître leur beauté, mais aussi leurs origines sanglantes et—surtout en Afrique—les difficultés habituelles qui ont forcé les gens à s'adapter aux nouvelles coutumes et à une nouvelle langue.



CHINESE CALLIGRAPHY AND THE STORY OF THE ORCHID PAVILION PREFACE

By Janie May

When speaking of calligraphy, we must first establish the basic units, that is, the strokes that form a Chinese character. There are different classification systems, the most commonly used in modern times being the Eight Principles of Yong and the Official Lettering of Zha. The Eight Principles refers to the dot, horizontal, vertical, hook, flick, left-curving, bending, and right-curving strokes. The name comes from the fact that these eight strokes used in order form the character yong (永). The Official Lettering, on the other hand, uses five categories: horizontal strokes, vertical strokes, left-curving strokes, dots, and bends. These five categories form the character zha (札). These basic strokes can also combine to form many complex strokes. There can also be further classification of the basic strokes. For example, vertical strokes are described as short, withdrawing (“hanging dew”), or straight (“dangling needle”).

The classification of types of calligraphy is more complex, but also more unified, being universally divided into the seal script, the clerical script, the regular script, the semi-cursive script, and the cursive script. The greater seal script includes the oracle bone script, the bronze inscriptions, and the stone drum inscriptions; it was most commonly used around the Zhou dynasty. The generalized meaning of the term is any Chinese writing before the evolution of the lesser seal script, while the specified meaning includes only the zhou style. The distinguishing characteristics are even strokes and standardized shapes, and it is the first non-pictorial writing to appear in China. The lesser seal script, also called the Qin seal script, was the official unified system of writing during the Qin dynasty and the simplified version of the greater seal script. It was in common use until around 8 BCE. The characters are very winding and elegant. The form is comparatively free, although it is usually rectangular with a width to length ratio of around 2:3. The most distinguishing characteristic is the uniformity: the horizontal strokes are very straight and flat, the vertical strokes don't bend or slant, the marks remain the same width, and strokes of the same type are parallel and evenly spaced.

Clerical scripts from before the Han dynasty are called ancient or Qin clerical scripts, as the form hadn't been standardized yet. Those from during and after eastern Han, they are called Han or modern clerical scripts. The beginnings of the clerical script can be found during the Qin dynasty, and it was most commonly in use during the eastern Han. The style is quite similar to seal scripts, but the characters are more wide and flat, and are completely detached from their pictorial roots. The strokes are completely straight, without the seal script's obvious curves. The clerical script is very demanding of detail, as it has many rules and very standardized forms, such as “moth's head and swallow's tail” (that is, beginning a stroke heavily and ending it lightly), and “moths don't double, swallows don't pair” (that is, no character can include more than one form in the shape of a moth's head or of a swallow's tail).

The regular script, also called the block or standard script, can be classified in many different ways, such as with the size of the characters, the time period (Wei and Tang standard scripts during the Wei and Tang dynasties), the specific personal style, and the purpose (the scripture and the scribe standard scripts). It has been in use since the Han dynasty, reaching its peak in the Tang dynasty. During the Tang dynasty, the Ou style (emphasizing a perilous shape, a simple structure, ending strokes with acute and right angles, and constant mark widths), the Yan style (emphasizing an imposing manner, sophisticated and rounded strokes of which horizontal ones are thinner and vertical ones are thicker), and the Liu style (very balanced and rigorously composed) appeared, and the Zhao style (very slick and with high continuity between strokes) developed during the Yuan dynasty. These four styles are all named after their respective founders, and are collectively called the Four Schools of Standard Script.

The cursive script also first appeared during the Han dynasty. Of the categories included, the composed cursive script is the easiest to read, its distinguishing characteristic being relatively untangled characters (although the strokes inside the character can overlap). The width of the marks can vary wildly, and curves are very common. Modern (also called lesser) cursive script is more free in form, omits or combines many strokes, and frequently entangles characters, making it harder to understand. The wild cursive script is the hardest to decipher, as it is extremely winding, entirely uninterrupted, and has a very loose structure. One can feel the input of emotions and the feverish condition of the calligrapher. The characters are almost like modern art: the size, shape, thickness, style, conceptualization, and artistry can all be chosen at will.

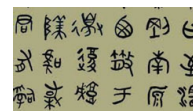
The semi-cursive script, also called the running script, is really a combination of the standard and cursive scripts, and was invented to amend the limitations of both, as it takes a long time to write with the standard script, while it takes a long time to decipher the cursive script (indeed, sometimes one can't decipher it at all). It first appeared during the eastern Han dynasty. The renowned Orchid Pavilion Preface, an ancient work of calligraphy, was written with the running script.

All of the above writings and calligraphy were almost exclusively invented and used by men. Although a few women were literate, they were very few in number and were not very influential. However, in ancient China, women had their own writing system, called “Nü shu” (translates roughly to “women's writing”). This is the only writing system of the world discovered so far that is used exclusively by women. Although it wasn't used for a very long period of time, and its geographical distribution wasn't very wide either, it has a great effect on the intellectual image of Ancient Chinese women.

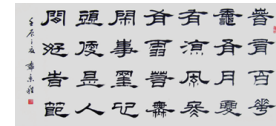
中国书法简介及《兰亭序》的故事



说到书法，先需要说明一下书法的基本单位，也就是组成汉字的各种笔画。笔画有不同的分类方式，而现代主要用通用的永字八法和规范的札字法。永字八法是指点、横、竖、勾、提、撇、折、捺的总称，之所以称为“永字八法”是因为这八种笔画正好拼成一个“永”字。而札字法则将笔画分为五大类，也就是横类、竖类、撇类、点类、折类，顾名思义，五大类拼起来是一个“札”字。这些基本笔画还可以组合成几十种派生笔画，也就是复合笔画。对于基本笔画也可以进行更加详细的分类，比如竖类又可以分为短竖、垂露竖、悬针竖等。



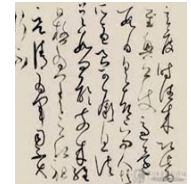
书法的分类虽然比较复杂，但也比较统一，一般主要分为篆书、隶书、楷书、行书、草书。大家包括甲骨文、金文、石鼓文等，用于周朝左右，广义指小篆之前的所有中国文字，狭义就单指籀文。大家以线条均匀化以及字形规范化为特点，并且是首先在中国出现的非图画文字。小篆，又称秦篆，是秦朝统一的字体，简化后的大篆，流行至公元前 8 年上下。字体很曲折优美。形状相对自由，一般是长方形，横竖比例 2:3。特点是各方面保持一致：横平，竖直，字迹各处粗细一样，笔画平行而且一般等距。



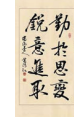
汉代之前的隶书叫做古隶或秦隶，因为形状还没固定。东汉与东汉后称为汉隶或今隶，因为形状这时已经完全统一。隶书起源于秦朝，通用于东汉，就是“汉隶唐楷”的汉隶。隶书的风格很类似于篆书，但字大多又宽又扁，而且隶书几乎完全脱离了象形文字的范畴。隶书的笔画比较直，而不是篆书那有点弯弯曲绕的弧形。书法非常讲究，有“蚕头雁尾”（即起笔浓重，结笔轻盈）、“蚕不双设，雁不双飞”（即同一字内，只能有一个蚕头、一个雁尾）这一类的说法。



楷书又名真书、正书、真楷；分类方式非常讲究，包括用字体大小分类、用时代分类（魏朝的称魏体，唐朝的称唐楷）、用个人风格、用用途分类（经生体、台阁体等）。人们从汉代开始用楷书，用到唐代达到顶峰。其中唐代出现了欧体（注重形势险、结构简、收笔用锐角与方形、横竖粗细差不多）、颜体（注意气势强、笔画复杂圆润、横细竖粗）、柳体（平衡感非常足，布局严谨），还有元朝出现了赵体（极其润滑、连贯）。这四种字体都是以创始人的名字命名的，统称为楷书四大家。



草书也起源于汉朝。其中章草相对容易辨认，特点是字字独立，互相不会连在一起，但一个字内的笔画会互相相连。章草笔画粗细变化很大，而且经常采用弧形。今草（又称小草）更加自由化，而且省略或者合并了很多笔画、字与字间经常互相纠缠，所以更加难以辨认。狂草最难辨认，极其连绕，最放纵，能感受到感情的注入和亢奋的状态，简直把字写成了现代艺术品。粗细、形状、大小、风格、意境都很随意。



行书其实就是楷书和草书的混合物，是为了补足双方的缺点发明的，因为楷书需要花很长时间写，而草书又需要花很长时间解读，有时候根本解读不出来。行书起源于东汉时期，著名的书法作品《兰亭序》就是用行书写的。

以上这些书法文字，基本上完全是由男性发明和使用的。虽然个别女人也可以读书写字，总之是很少。可是中国古代的女人其实也有她们自己的书法字体，叫做“女书”，这是全世界至今发现的唯一的只有女性使用的字体。虽然女书使用时间不长，流传也不是非常广泛，它对女权和基本的中国古代女性智商的形象起着关键的作用。

The exact time of the beginnings of Nü Shu is under debate. Some historians say it originated during the Ming Dynasty, while others say it was around the Qin or the Han Dynasties, and some even believe it can be traced back to the Shang or Xia Dynasty: the range of possibilities is astonishing. One thing is certain: by the beginning of the Qing Dynasty, it must have already come into existence. The place of origin is thought to be around the Jiangyong District.

Nü Shu is phonetic (each character represents a sound), unlike the common Chinese characters (where each character represents an object of idea, so many different characters can have the same sound, and one character can occasionally be read several different ways). Therefore, there are also fewer characters. Only three hundred and ninety-seven characters have been established officially (see www.unicode.org/charts/PDF/U1B170.pdf if you're interested), while the total count includes about three hundred more. The total text found so far includes more than 220,000 characters. Its strokes have only four types: the dot, the vertical stroke, the slanted stroke, and the curve. Nü Shu is often embroidered into cloth, written in books and fans, and even carved on a variety of materials, and its uses include being read out loud, writing and singing songs, and with secret letters. However, it rarely got passed on to the next generation. Instead, samples usually got buried with the owners, which is why we remain uncertain regarding the time of its origin. To men it was an absolute secret, and men would think the characters were only decorations.

When one brings up classical Chinese works of calligraphy, perhaps some might think of the Orchid Pavilion Preface (Lanting Xu), but perhaps some haven't heard of the perplexing story behind this celebrated work.

It was the Shangsi Festival, a festival for driving away evil spirits and for spring outings. People gathered in threes and fives, strolling by the water. The place was the Orchid Pavilion in Shanyin. This pavilion has some history itself: it has existed since the Spring and Autumn Period, and Gou Jian, the King of Yue, one of the Five Tyrants of the time, planted orchids in it himself (according to tradition). It has a history of about 2,500 years.

The Orchid Pavilion Preface was written by the great calligraphy master Wang Xizhi, in 353 CE. There were forty-one officials at that time, as Wang Xizhi lived during the eastern Jin dynasty and had a considerably high title. They were in a great mood that night, drinking wine and composing poetry, and decided to give this new collection of poems a preface, asking Wang to write one. So he did, and this became his masterpiece, and the beginning of a long string of conspiracies and mysteries: the Orchid Pavilion Preface. He was so proud of this work he made when he was drunk, the high point of his career as a calligrapher, that it was passed on for more than one hundred years, through eight generations of his lineage, until it came into the hands of Bian Cai, of the Tang dynasty.

The emperor of that time, Tang Taizong (Li Shiming), was very passionate about the works of Wang Xizhi and his son Wang Xianzhi (the two are known as the Two Wangs, or Two Kings, of calligraphy), and he

had heard of and seen many copies of the Preface, so he sent out several officials and spies to search for the authentic work. But Bian Cai was very clever: he never showed it to anybody, and nobody knew he had it, until one day he met Xiao Yi, a poor scholar, in a monastery. They each had a pleasant first impression of each other, so they began chatting. In a few days they had become great friends, conversing about the various fields of art study, as both were quite learned. They often drank wine together while they talked as well.

One day, Bian Cai was a bit drunk (perhaps performing the most famous act of one's career when one is drunk is a tradition), and Xiao Yi started showing off several authentic works from the Jin Dynasty, so he could not suppress his secret for any longer, and took out the real Orchid Pavilion Preface. Xiao Yi could tell this was the real thing at first glance. It was exactly as rumor had it: very relaxed and even random at the surface, but concealing astounding resolution and venture. Every character was slightly different in style: even the same zhi used twenty times, did not repeat in form even once: each was unique in its own way. The more he looked, the more certain he was: yes, this must be the greatest work of semi-cursive script in history, the authentic Orchid Pavilion Preface! That is how the spy and high official of the emperor, Xiao Yi (originally Xiao Shiyi), tricked his way into obtaining the Orchid Pavilion Preface for Li Shiming.

After Emperor Li Shiming acquired the Orchid Pavilion Preface, he wrote a will, asking for it to be buried with him after he died. But somehow it is not currently in his grave, probably because as early as the later Tang, the grave had already been robbed by the best grave robber of that time, Wen Tao, who had been working under the disguise of an official. We would probably still be able to find it if it had only been robbed, and here comes the problem: in the master list of items Wen Tao excavated from the grave, the authentic Orchid Pavilion Preface was not anywhere.

Of today's historians, some believe that the authentic work could still be in Li Shiming's grave, and Wen Tao had overlooked it. Others believe it is in the grave of his son, who might have ignored his father's will and kept the work. Still others say Bian Cai did not give the actual work to Xiao Yi—after all, we know he had considerable intellectual ability despite being drunk. From a theoretical point of view, perhaps the authentic work is with Xiao Yi or with Wen Tao, who for some reason did not list it into records. To summarize, nobody truly knows where the original Orchid Pavilion Preface is: maybe we will have to wait for it to quietly appear in a corner to find out what truly happened all those years ago.

Chinese calligraphy is a very complex system with many rules and categorizations, and it is highly popular and valued even today. In fact, many students in China begin to study calligraphy in elementary school. This means that Chinese calligraphy is not mysterious or secret: it has been evolving for thousands of years, and will continue to develop and spread.

关于起源：女书时间上的起源点争议很大。有些人说它起源于明朝，也有人说是在秦朝、汉朝左右，甚至有人认可可以将女书追随到商朝。夏朝，落差大的惊人。有一点是肯定的：清朝来临时，女书一定已经存在了。它的起源地一般被认为是江永县地区附近。

关于书写：女书的一个字表示的是一个音，而不是像汉语那样表示一个概念或者东西，所以它采用的字也比较少，现在官方确认的只有三百九十七个字符（有兴趣可以参观 www.unicode.org/charts/PDF/U1B170.pdf），总共寻找到的还有三百多个，不过找到的原文已经突破二十二万字。它的笔画只有四种，就是点、竖、斜、弧。女书文字经常被刺绣在布上，写在书里、扇子上，甚至雕刻在各种材料上；它的用途包括朗诵、歌曲、还有秘密传书，不过一般不会流传到后代而会用来陪葬，也就是为什么我们至今也不确认它是什么时候开始用的。对于男人它是绝对的秘密，古代男性会以它是单纯的装饰品。



讲个故事吧。提起中国经典书法，或许有人会想起著名的《兰亭序》，但或许也有人不知道，这最出名的一篇书法后面隐藏的跨越数个朝代的离奇历史。

当时是上巳节，一个驱邪、踏春的节日，人们三五成群，在水边游玩。地点是山阴的兰亭，这个地方本身就有历史，春秋战国时期就已经存在了，勾践（本名鸠浅），也就是春秋五霸之一的越王，在这亭子里种过兰花，说起这亭子也有两千五百年的历史了。

《兰亭序》是人称书圣的书法家王羲之写的，写于永和九年，也就是公元 353 年，有四十一位官员在场，因为王羲之是东晋时期的人，有个不小的官衔。大家边喝酒边写诗助兴，决定给这些诗按上一个序文，于是找来了王羲之，王羲之大笔一挥，便作出了他一生最得意的作品，也就是一连串阴谋与诡计的源头，也就是《兰亭序》。王羲之对这篇喝醉时写就的书法引以为傲，拿它做了传家宝，一直传了一百多年，经手于八代人，直到到了唐朝的辩才手里。

当时的唐太宗李世民酷爱王羲之以及他儿子王献之（二人合称书法界“二王”）的书法，于是派了很多的官员密探去寻找《兰亭序》的真迹。但是辩才很聪明，他一直深藏不露，细心的保管着祖师爷的遗物，直到有一天，辩才在庙中巧遇穷书生萧翼。两人互相起了好感，一见如故，便谈了几句，几天后成了好朋友，天南地北地聊，碰巧两人也都在琴棋书画上有很大的学问，还常常一起喝酒。

有一天，辩才喝醉了（可能喝醉后做出一生壮举是他们这一派的传统），萧翼又拿出了几幅晋朝真迹，辩才终于按捺不住，把《兰亭序》取了出来，摊开在桌面上。萧翼刚瞥了一眼就知道这是真格的。和传闻一样，初看很随意，很悠闲，但暗藏惊人的气势。字与字间各见差异，就连一个“之”字，写了二十个，竟然一个也没重复，个个有独特之处。他越看越像，没错，这肯定就是人称天下第一行书的《兰亭序》真迹！

于是他立即拿出了皇帝的诏书，要求辩才将《兰亭序》献上。辩才在万分惊讶的同时，也没办法抗旨不尊。想来他在交出真迹的同时，除了恼怒，也有三分不服气吧。这就是所谓的“萧翼赚兰亭”。这个李世民派来的特务、骗子、大官、以及戏精萧翼，本名萧世翼，也就是这样成功的把皇帝梦寐以求的《兰亭序》坑蒙拐骗走的，辩才想后悔也来不及了。

李世民获取《兰亭序》后，写了一封遗囑，说要拿它陪葬。可是它现在偏偏不在唐太宗的昭陵里，应该因为早在唐朝末年，这墓就已经给盗了，还是给以官员身份做掩护的当代顶级盗墓贼温韬盗走的。单纯的被偷走了也就算了，问题也就出在了这里：温韬盗出的文物里，偏偏又没有《兰亭序》的真迹，这就让人心里有点堵得慌了。

现代历史学家认为，《兰亭序》真迹可能还在昭陵里，温韬给漏掉了没偷成；又有可能在他儿子唐高宗墓里，他没有奉父亲遗命把真迹放在墓里陪葬；也有人提出辩才并没有把真迹给萧翼，毕竟他的智商还是摆在那里的；从纯理论的角度上讲，也可能是萧翼把它调包了，又或者温韬偷偷的把它盗出来了，只是出于某种原因，没列入清单里。总之，关于《兰亭序》真迹的下落，说法万千，恐怕只能等它突然出现在某个隐秘的角落，历史学家才能确定当年到底发生了什么。

中国古代书法有很多种类和讲究，而且现代也它对它有普遍的重视和研究，甚至很多中国的学生小学就开始练习书法和毛笔字了。所以说，书法不是一门绝学，它已经演变了几千年，而且一定还会继续的发展和流传。



PROGRAMMING LANGUAGE COMPILATION

By Ethan Uppal

Introduction

Programming languages allow people to direct machines to perform certain tasks, i.e., execute programs. They are often written with human-readable symbols, although computers interpret special machine instructions, which are represented in binary. As an oversimplification, because not many people can read machine code, we've developed two types of languages: one designed for computers and which some people can understand, and another one that most people end up using. The one that computers use is said to be low-level, and the one people use is high-level. The process of compilation transforms higher-level languages into lower-level ones.

How do computers work?

To understand programming languages in greater depth, some specific knowledge of how computers work is necessary; the most relevant components for our purposes are the CPU and (computer) memory. The CPU reads instructions from memory and executes them, affecting memory in turn as well as the registers in it. More precisely, the CPU converts machine code into microcode, which tells it exactly what operations to perform and which data to transfer at the finest level. Such operations include "add 1 and 8" and "XOR true with false"; the ones concerning arithmetic or formal logic are performed by the ALU, a tiny calculator situated in the CPU.

The CPU executes any given program by performing the instruction in memory at the instruction pointer in a loop, incrementing or updating the pointer, until it is told to halt. This procedural execution makes hardware implementation easier because there can be a "blind" carrying out of the steps (although modern CPUs have advanced features such as

tiered caches and branch prediction). Another consequence is that any semantic or structural content is lost in the pure binary of the machine code. There exist methods to encode debug information in executables, but it is not necessary, for example, that the CPU knows the name of a method. It simply needs to read and execute the instruction that sets the instruction pointer to the corresponding address of the method.

It should be evident at this point that one needs a great deal of skill to effectively program at the low level. There exist textual representations of machine code (as in the example above), but for the most part, higher levels are preferred. Of course, computers cannot directly interpret high-level languages because they are text-based and are often imbued with elements of natural language. Compilers enable us to write in high-level languages by analyzing and generating the appropriate machine code.

Phases of Compilation

Compilation occurs as a series of phases that each bring the representation closer to machine code. The first phase, lexical analysis, identifies meaningful sequences of letters called tokens. These tokens are piped into the subsequent phase, parsing, where they are structured to represent commands and control flow; this output is called the abstract syntax tree (AST). Following this, static analysis is optionally performed to insert type information into the AST. A compiler can finally turn the AST into machine code, but many languages do not compile and instead have an interpreter that runs the AST itself.

Let's create an example language named Mercury for a simplified computing system, a virtual stack machine. It will only be able to

DĒ LINGUĀRUM PROGRAMMATICĀRUM COMPILĀTIŌNE

Praefātiō

Lingua programmatica hominēs computatrō quaedam pēnsa cōficere, id est programmata exsequi, sinat. Notīs saepe legibilibus scripta est, sed computātrum certa machinae iussa interpretātur, quae per binārium modum repraesentantur; ergō ficta sunt, rē simplicissimā reditā, quod hominēs praeter paucos machinae iussa legere possunt, duo linguae genera, quōrum ūnum ad computātra aptum quod pauci hominēs intellegunt, alium plērusque ūtuntur. Lingua huius generis quā computātra ūtuntur ordinis inferi esse vocātur, quā hominēs ordinis superi. Compilātiō superiōris in inferiōris ordinis linguās mutat.

Quō modō computātrum suō officiō fungitur?

Necesse est ad linguam programmatica, altius intellegendās parvam computātrī effectiōnis scientiam tenēre. In computatrō partēs quae ad nōs atinent sunt unitās centrālis (dēhinc UCis, -is, f.) atque (computātrī) conditōrium. UCis ex conditōriō iussa legent et sic exsequuntur ut in eō tabulae, verbum Anglicō registers mutuātum, et mūtūo conditōrium afficiat. Subtilius autem est dicere in iussa minima mūtāre, quae pēnsa peragenda et data permūtanda eō maximē clārē certiōrem facit. Quālia pēnsa sunt ut "addat I ad VII" et "XORet vērūm cum falsō"; ea quae ad arithmēticam vel artem logicam pertinent, ā machinulā calculatōriā, Anglicē ALU, quae in UCi sita est, perficiuntur.

UCis ad quodcumque programma exsequendum, quod ad iussū indicem in conditōrium est, iussum cyclō perficit, indice auctō mūtātōve, dum consistere iubētur. Quō facilius est computātrī partēs extruere, nam programma "sine cūra" exsequi potest etsi UCibus recentibus est magna facultās velut conditōria temporāria atque viae praedictiō. Porro perditur aliqua significatiōnis vel fōmae scientia propter iussōrum machinae binārium modum. Sunt quaedam ratiōnēs quibus in eōs quos computātrī exsequuntur rērum emendendārum scientia commisceātur; CPUī nihilō minus functiōnis nōmen exemplī grātiā scīre necesse nōn est. Pro quō iussum legit et perficit quod iussū indicem ad congruentem

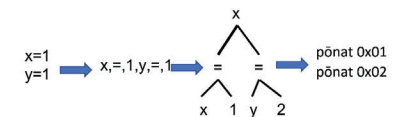
functiōnī locum pōnat.

Adhūc appareat nullōs praeter calidissimōs efficienter hōc modō programma facere posse. Licet machinae iussa litterīs scribī possint; ferē tamen praecoptantur ordinēs superi. Computātrum scilicet linguās ordinis superi, per litterās scriptās et oratiōne imbūtās, statim intellegere nōn potest. Itaque compilātōr linguā superi ordinis facultam scribendī nōbis per congruentum machinae iussōrum analysim et genitūram dat

Gradūs Compilātiōnis

Compilātiōnis effectiō est graduum seriēs quī omnis repraesentatiōnem efficit ut prior machinae iussīs fiat. Gradus primus, nōmine analysis lexicālis, litterārum seriēs quae significatiōnem habent, nōmine signa, agnoscit. Quae signa in gradum proximum, nōmine partitiōnem, dūcuntur, ubi in structuram ad iussa et cursūs imperium exprimenda cōformantur; partitiōne disiectum syntaxis abstractī arbor (dehinc SAAor, -is f.). Postquam, analysis staticus ut in SAAorem tūpī scientia inseratur ex optiōne perficitur. Compilātōr tandem in machinae iussa mutat SAAorem, linguae autem multae SAAorem ipsam exsequitur neque compilātiōnem facit.

Ad exemplum praebendum computātrī simpliciōrem redditī, struis virtūālis machinae, linguam nōmine Mercūrius fingāmus. Arithmēticam simplicem perficere et rēs cōsequentēs ostendere solum poterit eamque tūpō dynamicō ad analysim staticum fugiendūm fingēmus.



Phase 1: Lexical Analysis

At the beginning of the compilation process, the computer reads in a series of letters. For example,

```
quantity = 10
price = 5
total_price = quantity * price
display(total_price)
```

will be seen as first the letter q, then the letter u, etc. Finite state automata are used to determine the type of letter (e.g., alphabetical, numeric, symbolic), and consecutive letters of the same kind are joined as tokens.

Phase 2: Parsing

The parser reverse-engineers the intended structure of the tokens by applying certain algorithms such as recursive descent. For example, if it comes across a token such as abcde, it will check the next token; if the next one is an equal sign, abcde is a variable name, but if it is a left parenthesis, abcde is a method call. It will then recursively parse the remaining parts of the statement.

Phase 3: Generation

In this final phase, the AST is converted to machine code. Usually, three substeps are required (intermediate representation, optimization, and emission), but Mercury will simply produce bytecode for a virtual machine. For this reason, emission will often correspond to the one-to-one replacement of subtrees with instructions.

Conclusion

We have seen why, to meet the needs of both humans and machines, there are two types of programming languages, and how compilers let

us use higher-level languages by transforming them into lower-level ones. The process of compilation is very complicated and requires many more pages to explicate than these few (I dare not claim to be Cornelius Nepos!), but I hope this article has, at the very least, piqued your curiosity to explore further.

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- <https://neolatinlexicon.org/silva-old/>

Low-Level Language (shown as x86)	High-Level Language (shown as C)
global _start	#include <stdio.h>
section .text	int main(void) {
_start:	printf("Hello,
mov eax, 1	world\n");
mov edi, 1	return 0;
mov rsi, message	}
mov edx, 13	
syscall	
mov eax, 60	
xor edi, edi	
syscall	
section .data	
message: db "Hel-	
lo, world", 10	

Gradus Prīmus: Analysis Lexicālis

Compilatiō ab analysī lexicālī initium capit ubi computātrum continuās litterās legit.

```
quantitās = 10
pretium = 5
pretium_tōtum = quantitās *
pretium
ostendeat (pretium_tōtum)
```

Vidēbantur exemplī grātiā q littera prīma, u littera deinda, et cētera. Fīnītī statūs automatīs genus litterae (e.g., alphabetical, numeric, symbolic) dēcernitur; litterae continuātae eiusdem generis in signa coniunguntur.

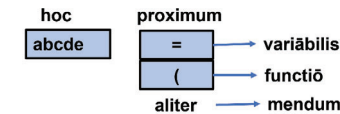
Gradus Secundus: Partitiō

Partitiōnis auctor ad in signōrum ratiōnem quae in animō est struendam certōs alogrismōs ut recursiōnis dēcēnsus adhibet. Sī signum invenit abcde exemplī grātiā, proximum inspiciat. Quod sī nota aequalitatis est, abcde nōmen variābilis est; sed sī lūnula sinistra est, abcde functiōnis vocatiō est. Unde recurrens sententiae reliquibus partitiōnem facit.

Gradus Tertius: Genitūra

Per ultimam gradum AST in machinae iussa convertitur. Trēs ferē gradūs intercessī requiruntur, sed Mercūrī virtūālī machinae simpliciter iussa multiplica, Anglicē bytecode, prōferet. Ob eam causam ēmissiō pariter "subarborum" prō iussīs repōnendum saepe

continet..



Perōratiō

Demonstrātum est cūr duo sunt linguae programmatae genera ut hominum machinārumque opus adaequat quōque modō compilātor nōs linguās ordinis superī in linguās ordinis inferī mūtandō ūtī sinat. Compilatiō involūtissima est et ad rem explicandum plūs istīs pāginās (nec Cornēliō Nepōtī pārem esse asserere audeō!) eget, sed quidquid scriptum saltem tē plūrum sciendōrum cupitūdate incitāvisse spērō.

Magna pars vocabulōrum novōrum, id est, "Neolatinātis", ex <https://neolatinlexicon.org/silva-old/> dūcitur. Huius scripti igitur et ob aliās causās Latinitās satis nōn est. Nōnnulla verba approbāre conātus sum.

A NEW ALBUM BY THE MOST LISTENED TO FRENCH ARTIST

By Ariana Dahi

Since 2018, Aya Nakamura has been the most listened to artist in the French world. You may know her from her song Fly in last year's Manie Musicale. Or maybe from her most popular songs, Djadja and Copines. She released a new album, DNK, on January 27th, 2023. The Malian-French artist sings mainly in French, but she also uses Spanish in the song Corazón, or heart in English, and in T'as peur, she sings with a singer from Puerto Rico who adds a taste of the celebrated genre, Reggaeton. In addition, she uses some words in English, all together giving her album a global audience. She chose the name of the album, DNK, because her real last name is Danioko. The songs are mainly about love and its complexities.

What do Americans think about this new RnB album? The most popular songs by Hunter College High School students are J'ai mal et Baby. Even if the majority of Hunter students don't listen to music in French, the students enjoyed the album after listening. Aya Nakamura offers something different for Americans. For example, Margaux Beau Yon de Jonage said, "I really liked the album! I don't listen to music in French often, but I found that it was a good introduction." Anders Broge said, "It's very unique!" and Margaux added, "I find that her music is special because she is very talented and she has catchy songs with good lyrics."

DNK is made up of songs that have a catchy beat and repetitive lyrics. I enjoy listening to songs from the album while doing homework, taking the train, or drawing. However, the album doesn't consist of songs that I would dance to. I wish that the album had more variety in the genre of music. At the same time, I like the cohesiveness of the album.

In the end, Aya Nakamura is an exceptional artist who creates unique songs and so many people love them. If you want to improve your French or simply listen to a new artist who has all generations dancing, don't hesitate to listen to DNK by Aya Nakamura.

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UN NOUVEL ALBUM DE LA CHANTEUSE LA PLUS ÉCOUTÉE DU MONDE FRANCOPHONE

Depuis 2018, Aya Nakamura est l'artiste francophone la plus écoutée. Vous la connaissez peut-être de sa chanson Fly dans la manie musicale, ou peut-être de ses chansons les plus populaires, Djadja et Copines. Elle a sorti un nouvel album, DNK, le 27 janvier 2023. La chanteuse malienne et française chante principalement en français, mais elle utilise d'espagnol dans la chanson corazón, ou cœur en français, et dans T'as peur, à laquelle elle chante avec un chanteur de Puerto Rico qui a ajouté un avant-goût du célèbre genre, le Reggaeton. En plus, elle utilise les mots d'anglais, donnant à l'album une audience mondiale. Elle a choisi le nom de l'album, DNK, parce que son véritable nom de famille est Danioko. Les chansons parlent essentiellement d'amour et de sa complexité.

Que pensent les Américains du nouvel album RnB? Les chansons les plus populaires dans Hunter College High School sont J'ai mal et Baby. Même si la plupart des étudiants dans Hunter n'écoutent pas de chansons en français, les étudiants aiment l'album après écoute. Aya Nakamura propose quelque chose de différent pour les américains. Par exemple, Margaux Beau Yon de Jonage a dit, «J'ai bien aimé

l'album! Je n'écoute pas souvent la musique francophone, mais j'ai trouvé que c'était une bonne introduction.» Anders Broge a dit, «C'est très unique!» et Margaux a ajouté, «Je trouve que sa musique est spéciale parce qu'elle est très talentueuse, et elle a des chansons entraînantes qui ont de bonnes paroles.»

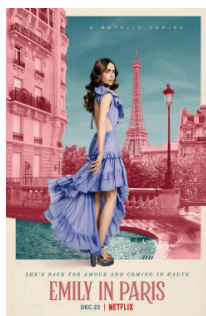
DNK est composé de chansons qui ont un rythme accrocheur et des paroles répétitives. J'aime écouter les chansons de l'album en faisant mes devoirs, en prenant le train ou en dessinant. Cependant, l'album ne se compose pas de chansons sur lesquelles je danserais. Je souhaite que l'album ait plus de variété dans le genre de musique. En même temps, j'aime la cohésion de l'album.

Enfin, Aya Nakamura est une artiste exceptionnelle qui crée des chansons uniques et tant de gens les aiment. Si vous voulez améliorer votre français ou simplement écouter d'un nouvel artiste qui a toutes les générations dansent, n'hésitez pas d'écouter à DNK par Aya Nakamura.

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THE REAL FRENCH TAKE ON EMILY IN PARIS: UTTERLY RIDICULOUS OR SIMPLY LIGHT-HEARTED FUN?

By Sophie O'Brien



Who could have guessed that a fictional Midwestern woman from Chicago working at a Parisian marketing agency would single-handedly spark international discourse and even hatred about the portrayal of Paris and the French work ethic, all while doing so in four-inch heels? Netflix's hit show Emily in

Paris follows a young American moving from her mundane life in Chicago to Paris, where she experiences the cliché movie adventures we've come to know as the typical American romanticization of France. However, the response to the show from Parisians has been much less light-hearted than that in the states.

First, the show is ignorant, with stereotypical depictions of Paris and French culture. NBC asked French people what they thought of the show and found that many disliked it.

"It was worse than cliché, it felt like it was Americans mocking French people," said Julie Seguin, 27, who didn't finish the first season and said she had no plans to watch the second. "I don't understand their vision of Paris."

Second, the show paints the French as lazy when it comes to work ethic. When Emily arrives on her first day of work at 8:30 a.m., she is shocked to find herself the only one there. Rather, her co-workers slowly begin to come into the office at 10:30 a.m. and with frequent breaks throughout the day, often drinking wine. Journalists found this entirely untrue as they asked young professionals about their own experience at work.

Alexandra Milhat said that "while those in France may not have the same working schedules as Americans and have longer holidays and paid leave, French people work long hours. I've never started working at 11

a.m., unless it was a late shift ending at 11 p.m."

The last and arguably most irritable aspect of the series is how the American is portrayed as a messiah who is always right and schools the French about their wrong ways. It's like American propaganda if you will.

"She's always presented as the Messiah. It's very stereotypical American saviorism," said Julia Perraud, 27, who grew up in Paris and now works a similar job to the main character Emily.

It is clear that Emily in Paris rubs Parisians the wrong way. Many are disappointed that the show did not attempt to move away from French stereotypes that have persisted for decades. With all this commercialization of Paris, do we even know what the city is really like at this point?

"Darren Star created a Paris that doesn't exist, and us Parisians are going to be the ones who get blamed for not matching expectations," said Paloma Clément Picos, a journalist who writes about cinema. She felt sorry for anyone who visited Paris for the first time after watching Emily in Paris. "It ridicules everything the French are about."

But arguably that is what the show intends to do: poke fun at the American way. Perhaps the extravagant style of dress with red berets and a croissant in hand is supposed to capitalize off of the cliché. Perhaps it's meant to display Americans as uncultured and idiotic. Perhaps there even was a little intent to anger proud Parisians.

Either way, whether you like Emily or not, the show does one thing well: highlight the incredible scenes, architecture, and life that Paris has to offer. To all the cynics who mime vomiting motions when they hear the name of the show Emily in Paris uttered, I will say there is room in our hearts to relate to the protagonist deep down. Although she does so in preposterous outfits and taking non-stop downward-angled selfies, Emily is ultimately swept up in a romance with Paris and experiencing a new foreign culture, something that some of us are only so fortunate enough to experience.

LE VRAI POINT DE VUE FRANÇAIS SUR EMILY À PARIS: COMPLÈTEMENT RIDICULE OU SIMPLEMENT AMUSANT?

Qui aurait pu deviner qu'une femme fictive du Midwest, de Chicago, travaillant pour une agence de marketing parisienne susciterait des conversations internationales et, même la détestation de l'image de Paris et de l'éthique de travail française, tout en portant des chaussures avec des talons de 10 cm? La série de Netflix, Emily in Paris, raconte l'histoire d'une jeune Américaine qui quitte sa vie à Chicago pour aller à Paris, où elle réalise toutes les aventures clichées des films américains avec leur image romancée de France. Cependant, les Parisiens n'aiment pas la série et ils trouvent qu'elle se moque de la culture française.

En premier, l'émission est ignorante et elle donne une idée stéréotypée de Paris. NBC a demandé aux français leurs opinions de la série et ils ont trouvé que beaucoup ne l'aiment pas.

"C'était pire que du cliché, on avait l'impression que c'était des Américains qui se moquaient des Français," a dit Julie Seguin, 27 ans, qui n'a pas terminé la première saison et a déclaré ne pas avoir l'intention de regarder la deuxième. "Je ne comprends pas leur vision de Paris."

Deuxièmement, l'émission décrit les français comme paresseux au travail. Quand Emily arrive à son premier jour de travail à 8h30 du matin, elle est surprise de ne trouver personne au bureau. Au contraire, ses collègues commencent à arriver au bureau vers 10h30 du matin et ils font souvent des pauses pendant la journée pour boire du vin. Les journalistes ont trouvé cela complètement faux quand ils ont demandé aux professionnels français de parler de la culture du travail en France.

Alexandra Milhat a dit que, "même si les Français n'ont pas les mêmes horaires de travail que les Américains et qu'ils ont des vacances et des congés payés plus longs, les Français travaillent de longues heures. Je n'ai jamais commencé à travailler à 11 heures du matin, à moins qu'il ne s'agisse d'un poste tardif se terminant à 23 heures."

Le troisième et le plus énervant problème de la série est la représentation de l'Américain comme un Messie qui a toujours raison et qui révèle aux français leurs mauvaises habitudes. C'est comme de la propagande américaine, si vous voulez.

"Elle est toujours présentée comme le Messie. C'est un sauveur américain très stéréotypé," a dit Julia Perraud, 27 ans, qui a passé son enfance à Paris et qui travaille aujourd'hui dans un emploi très similaire à celui du personnage principal, Emily.

Il est évident que Emily in Paris n'est pas populaire avec les Parisiens et que beaucoup sont déçus que la série suive les mêmes stéréotypes des français qui persistent depuis des décennies. Avec toute cette commercialisation de Paris, savons-nous à quoi ressemble vraiment la ville à ce point?

"Darren Star a inventé un Paris qui n'existe pas, et c'est à nous, les Parisiens, que l'on va reprocher de ne pas avoir répondu aux attentes," expliqua Paloma Clément Picos, une journaliste qui écrit sur le cinéma. Elle est désolée pour tous ceux qui visitent Paris pour la première fois après avoir vu Emily in Paris. "Cela ridiculise tout ce que les Français représentent."

Mais peut-être c'est ça que la série veut faire: se moquer des habitudes américaines. Peut-être le style extravagant de s'habiller avec des bérets rouges et un croissant à la main est pour capitaliser le cliché. Peut-être les créateurs de la série veulent représenter les Américains comme incultes et idiots. Peut-être il y a même une petite intention d'embêter les Parisiens fiers.

De toute manière, si vous aimez Emily ou pas, la série fait une chose bien: montrer les vues, l'architecture et la vie incroyable que la ville de Paris nous offre. A tous les cyniques qui miment des mouvements de vomissement quand ils écoutent les mots "Emily in Paris," je dis qu'il est possible d'être gentil et d'identifier avec le personnage principal. Oui, elle porte des vêtements ridicules et prend des selfies avec un angle descendant sans arrêt, mais Emily est amoureuse de Paris et de l'expérience d'une nouvelle culture étrangère, qui est quelque chose que peu de gens ont la chance de découvrir.

LA CATRINA

By Sophia Manzo

For many living in Latin America, La Catrina is a symbol associated with the holiday Day of the Dead, which takes place November 1st and 2nd. During these days, she can be seen in the styles, statues, and parades everywhere as a symbol of celebration for life after death, as her character of a skeleton wearing an elaborate dress represents the inevitability surrounding death, and how we should find comfort in it rather than pain. While La Catrina is currently viewed as a positive figure in the popular Mexican holiday, her character did not always represent these values.

Jose Guadalupe Posada first introduced La Catrina in his original painting: "La Calavera Catrina" in 1910. Here, the symbol was portrayed as a hollow skeleton with an overly elaborate costume, and was seen as something to be mocked. The image was published during a period when the Mexican Revolution was gaining support, and served as propaganda against wealthy Mexicans who sided themselves with European values. The original name reflects this message "La Calavera Garbancera," ("garbancera" a term meaning a person who denied their indigenous heritage in favor of more European-style of living) and by depicting a skeleton wearing expensive European styles and accessories, Posada directly attacked Mexicans who abandoned their own culture to portray themselves as European.

Despite the shift in the message surrounding La Catrina from the Mexican Revolution to now, the themes of class and wealth continue to be relevant: death is inevitable no matter one's status. Additionally, it brings up the idea that in the afterlife, people can still prosper and celebrate no matter their class.

Lastly, despite its original negative connotation, La Catrina continues to have a positive impact on Mexican culture in many ways outside of just parades and gatherings. For starters, through film and media, the symbol has helped grow the holiday to a more international audience, as with its popularization in movies, many across the globe can easily recognize

the skull and its strikingly colorful attire. For example, in 2017, Disney significantly increased international recognition and celebration of the holiday as its hit movie named Coco featured characters who embodied the values of the Day of the Dead by portraying themselves as versions of La Catrina.

Moreover, La Catrina has branched from its origins as political propaganda, to become a symbol that inspires celebration and positivity in the face of death and has grown to reflect on the beauty of the Day of the Dead to international audiences.



CALAVERA CATRINA

LA CATRINA

Para muchos en Latinoamérica, el símbolo de La Catrina está asociado con la festividad del Día de los Muertos, durante el 1 y 2 de noviembre. Durante estos días, se puede ver La Catrina en estilos, estatuas y desfiles por todos lados como un símbolo de celebración de la vida después de la muerte, ya que su personaje de esqueleto con un vestido elaborado representa la inevitabilidad que rodea a la muerte, y cómo debemos encontrar consuelo en ella en lugar de dolor. Sin embargo, aunque actualmente se ve como una figura positiva en la fiesta popular mexicana, su personaje no siempre representó estos grandes valores.

José Guadalupe Posada introdujo por primera vez a La Catrina en su pintura original "La Calavera Catrina," alrededor de 1910. Aquí, el símbolo, con su figura hueca y un disfraz excesivamente elaborado, se ve como algo que de burla. La imagen fue publicada cuando la Revolución Mexicana estaba ganando fuerza, y sirvió como propaganda contra los mexicanos ricos que se alineaban con los valores europeos. El nombre original refleja este mensaje: "La Calavera Garbancera." Al representar un esqueleto vestido con los estilos y accesorios muy europeos, Posada atacó directamente a los mexicanos que abandonaron su propia cultura para presentarse como europeos.

Aunque el mensaje que extraemos de La Catrina difiere de aquellos que representa durante la Revolución Mexicana, todavía hay algunas similitudes. Por ejemplo, la figura sigue planteando temas de riqueza y clase, y cómo sin importar nuestro estatus, la muerte es inevitable. Además, plantea la idea de que en la vida después de la muerte, las personas aún pueden prosperar y celebrar sin social que importante.

Por último, a pesar de su connotación negativa original, La Catrina sigue generando un impacto positivo en la cultura mexicana en muchas maneras más allá de los desfiles y reuniones. Por ejemplo, a través del cine y los medios de comunicación, el símbolo ha ayudado a hacer crecer la festividad a una audiencia más internacional, ya que con su popularización en las películas, muchos en todo el mundo pueden reconocer fácilmente el cráneo y su vestido lujoso. Por ejemplo, en 2017, Disney aumentó significativamente el reconocimiento y la celebración internacional de la fiesta con el éxito cinematográfico de la película se llama Coco presentó personajes que encarnaban los valores del Día de los Muertos y se presentaron como versiones de La Catrina.

Además, La Catrina ha evolucionado desde sus orígenes como propaganda política para convertirse en un símbolo que inspira la celebración y la positividad frente a la muerte, y ha crecido para reflejar la belleza del Día de los Muertos ante una audiencia internacional.

De toute manière, si vous aimez Emily ou pas, la série fait une chose bien: montrer les vues, l'architecture et la vie incroyable que la ville de Paris nous offre. A tous les cyniques qui miment des mouvements de vomissement quand ils écoutent les mots "Emily in Paris," je dis qu'il est possible d'être gentil et d'identifier avec le personnage principal. Oui, elle porte des vêtements ridicules et prend des selfies avec un angle descendant sans arrêt, mais Emily est amoureuse de Paris et de l'expérience d'une nouvelle culture étrangère, qui est quelque chose que peu de gens ont la chance de découvrir.

THE INTERNATIONAL MATH OLYMPIAD AND MATHEMATICS IN ROMANIA

By Victor Robila

Everyone needs to know math, a subject that can build skyscrapers, planes and other modern advancements. Mathematics, while difficult for some, is also a universal language that can be understood by all, using symbols and numbers, meaning that it is easy to connect over it. Romania has a strong relationship with math. Since it is one of the least expensive disciplines to study, Romanians, who were often poorer than their Western neighbors, could learn it well and excel at it.

Romania's strong relationship with and passion for mathematics can be seen clearly from its hosting of the first International Mathematical Olympiad in 1959. The International Mathematical Olympiad—an event organized each year—originated in Eastern Europe among countries part of the Warsaw Pact, and started with only 7 countries. The Olympiad has since grown and is one of the most prestigious and important international mathematics competitions with close to 100 countries participating. Teams of 6 people are sent from each country to compete; the United States, China, and Russia have been among the top teams recently after a domination by Eastern European countries during the early years of the competition. The competition itself takes place over two days during the summer (usually during July) and consists of a total of 6 problems, with 4 and a half hours to solve 3 of the problems on each day. The problems increase in difficulty; competitors solve the first three questions on the first day, and the last three questions on the second day. Following the competition, the Team Leaders—the people who lead and coach the Olympiad team—from each country can speak to the judges to attempt to win more points for their team members' solutions.

The team selection process for the International Mathematical Olympiad varies greatly depending on the country. Romania—being one of the oldest participants in the IMO—has a thorough selection process that



differs from that of many other countries such as the United States. Instead of selecting students at the high school level and relying on their already developed problem-solving skills, Romania starts earlier and trains the students for years. IMO participants are selected in middle schools where students are encouraged to solve "4 Olympiad-type problems" each month from one of the oldest continuously published mathematics magazines, *Gazeta Matematica*. Following this early introduction, students attend the annual math Olympiad and are trained by teachers, mentors and organizations. Since there are so many different ways to get training, the selection process is inclusive, allowing anyone, regardless of socioeconomic status, to participate and enjoy mathematics. Training costs are covered by the state and Romania, as a result of these efforts, has become very successful in the competition winning 80 gold medals, 153 silver, and 110 bronze. The country has also hosted the IMO 5 more times since the IMO's debut in 1959.

OLIMPIADA INTERNAȚIONALĂ DE MATEMATICĂ DIN ROMÂNIA

Toata lumea trebuie sa stie matematica, un subiect care contribuie la construirea de zgărie-nori, avioane și alte progrese moderne. Matematica, deși dificilă pentru unii, este și un limbaj universal prin folosirea de simboluri și numere care pot fi înțelese de toți, ceea ce înseamnă că este ușor pentru oameni să se conecteze prin ea. România are o relație strânsă cu matematica, fiind una dintre cele mai ieftine discipline de studiat, înseamnă că românii, care au fost adesea mai săraci decât vecinii lor occidentali, au avut puterea sa o invete și sa devina printre cei mai buni.

Relația României cu matematica poate fi văzută clar prin găzduirea primei Olimpiade Internaționale de Matematică în 1959. Olimpiada Internațională de Matematică (OIM) — un eveniment organizat anual — a fost fondată inițial în Europa de Est, printre țările care făceau parte din Pactul de la Varșovia și a început cu 7 țări. Olimpiada a crescut de atunci și este una dintre cele mai prestigioase și importante competiții internaționale de matematică incluzând participanți din aproape 100 de țări. Echipa de câte 6 persoane sunt trimise din fiecare țară pentru a concura. Statele Unite ale Americii, China și Rusia s-au numărat printre echipele de top în ultima perioadă după dominația țărilor din Europa de Est în primii ani ai competiției. Competiția în sine se desfășoară pe parcursul a două zile în timpul verii (de obicei în iulie) și constă într-un total de 6 probleme, cu 4 ore și jumătate pentru a rezolva 3 dintre probleme în fiecare zi. Problemele cresc în dificultate; concurenții rezolvă primele trei problemele în prima zi și ultimele trei probleme în ziua a doua. În urma competiției, liderii de echipă — cei care conduc și antrenează echipa olimpiadei — din fiecare țară pot vorbi cu arbitrii pentru a încerca să câștige mai multe puncte pentru soluțiile membrilor echipei lor.

Procesul de selecție a echipei pentru Olimpiada Internațională de Matematică variază foarte mult în funcție de țară. România

— fiind unul dintre cei mai vechi participanți la OIM — are un proces de selecție amănunțit, care diferă de cel al multor alte țări, cum ar fi Statele Unite. În loc să selecteze elevi la nivel de liceu și să se bazeze pe abilitățile lor deja dezvoltate de rezolvare a problemelor, România începe mai devreme și îi formează pe elevi ani de zile. Participanții OIM sunt selectați în școlile gimnaziale, unde elevii sunt încurajați să rezolve „4 probleme de tip olimpiadă” în fiecare lună dintr-una dintre cele mai vechi reviste de matematică publicate continuu, *Gazeta Matematica*. În urma acestei introduceri timpurii, elevii participă la olimpiada anuală de matematică și sunt instruiți de profesori, mentori și organizații. Deoarece există atât de multe moduri diferite de a obține formare, procesul de selecție este inclusiv, permițând oricui, indiferent de statutul socioeconomic, să participe și să se bucure de matematică. Costurile de antrenament sunt acoperite de stat, iar România, ca urmare a acestor eforturi, a devenit destul de renumită în competiție cucerind 80 de medalii de aur, 153 de argint și 110 de bronz. Țara a mai găzduit OIM de încă 5 ori de la debutul competiției în 1959.

IMO 1979 Problem 1

Let $p, q \in \mathbb{N}$ such that

$$\frac{p}{q} = 1 - \frac{1}{2} + \frac{1}{3} - \cdots + \frac{1}{1319}.$$

Prove that p is divisible by 1979.



Un exemplu de întrebare IMO de la Olimpiada din 1979. Rezolvarea ei este lăsată ca exercițiu pentru cititor

THE PANDEMIC AND TOURISM IN ITALY

By Beatrice Di Girolamo

Italy is well known as one of the most beautiful places in the world. Its richness in art and culture largely contribute to this image of Italy, shown by the fact that, in 2019, Italy was the fifth most visited country in the world. Tourism helps generate 13% of Italy's gross domestic product (GDP), so it is a very important factor of the economy. However, tourism suffered a lot during the pandemic. The entire world had to remain home, and travel was strictly limited. Thus, the number of tourists in Italy decreased by 57% in 2020. Furthermore, the number of foreign tourists decreased by a lot more, at 75%, signaling foreigners' hesitation to travel internationally.

While the start of 2021 signaled a rebirth of daily life, vacations did not share in this reawakening as much as other aspects of life; taking planes was a risk that did not seem worth it for many. International entrances to Italy only grew by 23% in 2021 — still at less than half of the 2019 level. Nonetheless, this small rise was the beginning of the revival of tourism, whose reduction had large negative effects on the economy. 2022, on the other hand, had a big amelioration in the economy of tourism. The journal *Collettiva* wrote in June, 2022, "2022 shows promising signs of a clear recovery, also thanks to the phenomenon of 'revenge tourism,' or the augmentation of the propensity to travel as 'revenge' after the period of restrictions and sacrifices." In 2022, tourism almost recovered, at only 10% less than in 2019.

While the effects of the pandemic on tourism, and thus on the economy, cannot be reversed, the hope is that tourism will recover completely in 2023. Pandemic restrictions have been removed in most of the world, and people are now once again free to travel as they please. COVID has created fears of recession around the world, and Italy has been significantly affected. Eight in ten Italians see the economic conditions of the country in a negative light, and one in four considers themselves in poverty. The resurgence of tourism would help the economy, which is so dependent on tourism. It would create jobs that were lost during the pandemic, and would put Italy back on track to recover after the last three years of pandemic and economic, social, and political problems.



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LA PANDEMIA E IL TURISMO IN ITALIA

L'Italia è ben conosciuta come uno dei posti più belli del mondo. La sua ricchezza d'arte e di cultura contribuisce in gran parte a questa immagine dell'Italia, mostrato dal fatto che, nel 2019, l'Italia era il quinto paese più visitato al mondo. Il turismo aiuta a generare il 13% del prodotto interno lordo (PIL) dell'Italia, allora è un fattore dell'economia molto importante. Tuttavia, il turismo ha subito molto durante la pandemia. Tutto il mondo ha dovuto restare a casa, e il viaggio era strettamente limitato. Perciò, il numero di turisti in Italia è diminuito del 57% nel 2020. Inoltre, il numero di turisti stranieri è diminuito molto di più, del 75%, segnalando un'esitazione degli stranieri di viaggiare a livello internazionale.

Mentre l'inizio del 2021 ha segnalato una rinascita della vita quotidiana, le vacanze non hanno partecipato a questo risveglio quanto le altre parti della vita; andare in aereo era un rischio che non sembrava di valere la pena per molti. L'entrate internazionali in Italia sono solo cresciute del 23% — ancora a meno di metà di quelle del 2019. Comunque, questo piccolo rialzo era l'inizio della ripresa del turismo, di qui la riduzione ha avuto grossi effetti negativi sul turismo. Il 2022, per contro, ha avuto un grosso miglioramento nel turismo del turismo. Il giornale *Collettiva* ha scritto nel giugno del 2022, "Il 2022 dà segni promettenti di una netta ripresa, anche grazie al fenomeno del 'revenge tourism,' ovvero l'aumento della propensione a viaggiare come 'rivalsa' dopo il periodo di restrizioni e sacrifici." Nel 2022, il turismo ha quasi recuperato, a solo il 10% di meno del 2019.

Benché gli effetti della pandemia sul turismo, e perciò sull'economia, non possano essere invertiti, la speranza è che il turismo recupererà completamente nel 2023. Le restrizioni a causa della pandemia sono state rimosse in quasi tutto il mondo, e la gente è di nuovo libera di viaggiare come vuole. Il COVID ha creato paure di una recessione in tutto il mondo, e l'Italia è stata considerevolmente colpita. Otto su dieci Italiani vedono la situazione economica dello stato in una maniera abbastanza negativa, e uno su quattro si considera povero. La risorgenza del turismo aiuterebbe l'economia, che è così dipendente sul turismo. Creerebbe lavori che sono stati persi durante la pandemia, e rimetterebbe l'Italia in pista per recuperare dopo gli ultimi tre anni di pandemia e problemi economici, sociali, e politici.

