

The LINGUANAUT



SUMMER ISSUE

HEY, DEAR READERS...

MEET THE LINGUANAUT! AN INTREPID ADVENTURER NAVIGATING THE WORLD THROUGH LANGUAGE AND CULTURE.

JOIN HIM ON HIS JOURNEY TO TRAVEL THROUGH SPACE AND TIME...



We are very excited to share the Summer edition of 'The Linguanaut' with you all! As we finish the school year, (and the first year of the Linguanaut) we want to thank you all for your amazing contributions that have shaped this magazine. We firmly believe that this magazine is a testament to the multitude of cultures and languages celebrated at this school

So enjoy the range of articles in this issue and who knows - maybe it could come in handy for your summer travels! We had a blast putting this together, and we hope you have as much fun reading them as we did!

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THE LINGUANAUT TEAM

TABLE OF CONTENTS

- | | |
|----|---|
| 7 | A MATHS TEACHER ON LANGUAGES
DR KOUDELA |
| 9 | LANGUAGE STANDARDS FROM THE ANCIENT GREEKS TO THE MODERN DAY
DR BRU |
| 10 | HOW THE BEATLES MADE ENGLISH MUSIC'S GLOBAL LANGUAGE, AND HOW BAD BUNNY IS CHANGING THAT
MR HAIGH |
| 12 | THE DUMPLING DILEMMA
MS XU |
| 14 | MOVING TO INDIA TO VLOG IT IN RETIREMENT- THE ISSUE OF LANGUAGE
MR MAHAJAN |
| 17 | THE MUSIC OF ARGENTINA (1950-1990), AND THE POWER OF MUSIC TO LEARN LANGUAGES
MS SACK |
| 24 | POETRY AND THE FLUIDITY OF LANGUAGE
MR FERRIS |
| 26 | WATER YOU WAITING FOR?
NINA [REDACTED], 9M |
| 29 | WER IST FERDINAND KITTEL?
TVISHA [REDACTED], 12B |

31

WO IST FERDINAND KITTEL?

RUBY | 12D

32

MOTHER TONGUE MAP

34

FLAMENCO

SUSAN | 13D

38

NAVRATRI

VRITIKSHA | 13B

39

LA NOCHE DE SAN JUAN

DELANNA | 9M

40

PASODOBLE

KATYA | 11M

41

中国最重要的节日 — 春节 (THE SPRING FESTIVAL: CHINA'S BIGGEST HOLIDAY!)

RUBY | 12D

43

SANSKRIT: BRIDGING ANCIENT WISDOM AND MODERN SCIENCE

SHARVARI | 12C

45

BERLIN IN DEN GOLDENEN ZWANZIGERN: EINE WIEDERGEBORENE STADT

ADVIKA | 12A

46

JEJUO

SAHANA | 10W

47

“WALLAHI, THIS IS HALAL SLANG: A GUIDE TO MUSLIM WORDS YOU’VE DEFINITELY HEARD”

SAFIYAH | 10W



49

BENGALI NEW YEAR

MARWA 7R

50

EL PAPEL DE MISIONEROS CATÓLICOS EN LA OPRESIÓN DE LA POBLACIÓN INDÍGENA DEL NUEVO MUNDO

RHEA , 12C

52

A TO Z OF DANCES

54

A TO Z OF SPORTS

56

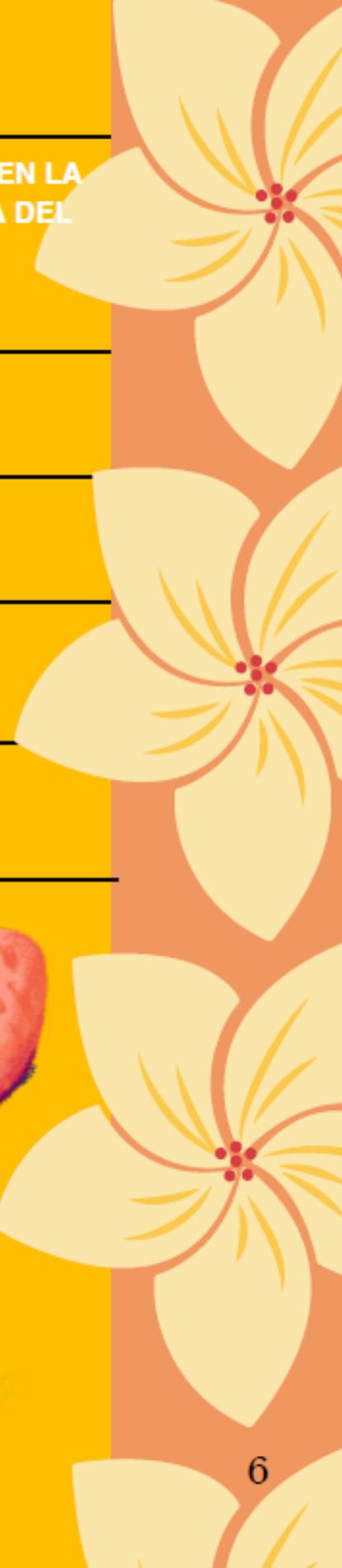
PUZZLE PAGES!

GET YOUR LINGUISTIC THINKING CAPS ON!

59

LINGUISTICS Q AND A

ALL OF YOUR QUESTIONS...ANSWERED HERE.



A Maths Teacher on Languages:

by Dr Koudela



This will be a little bit of a geeky article on a few random things I really enjoyed learning about while studying some languages. I speak English and Hungarian at native level and know some French and Korean. This means I know two common and two weird languages. Some of what's to follow I learned but had to search for, and some I picked up through my own observations.

French and English both belong to the large Indo-European language group, which almost all European languages (Germanic, Romance, Slavic) and also Indo-Iranian languages are members of. It even includes Sanskrit. By contrast Hungarian and Korean don't belong to this group. Hungarian is a Finno-Ugric language, with a few relatives such as Finnish and Estonian, and Korean is considered to be in a group of its own, though some believe it belongs to the Altaic family with relatives such as Turkish and Mongolian.

While having different origins, all languages are heavily influenced by their neighbours, borrow words from each other and pick up certain general behaviours. Some things are easily influenced and others remain firmly grounded.

One thing that seems to persist in a language is where and if there is emphasis in words. In English the emphasis changes from word to word, frequently it's on the first or second syllable. When English people try to pronounce a foreign word, they instinctively put the emphasis on the second syllable regardless of how the original word was pronounced. For example the name of a Thai town I once visited is Pataya, where the emphasis is either on the first syllable, or more or less evenly distributed among the syllables, while every English person said Pataya.

English even changes the meaning of a word if we change the emphasis. Here are a few examples where stressing the first syllable gives a noun and stressing the second gives a verb: record, present, object, permit, produce, contract, conduct, contest, progress, rebel, insult, subject.

In Hungarian (and also Finnish, a relative), the emphasis is always, without exception on the first syllable. In Korean different sources claim different things, some say it's the first syllable, some that it's the last and some that there isn't any emphasis. My perception is that it's all of these. Both first and last syllables often have a kind of emphasis but the emphasis isn't what matters. Instead there is a change in pitch, which used to – like in Chinese – have a change of meaning, but no longer does. It is more stylistic. Most of the time it's the second syllable whose pitch gets raised and sometimes it's the first, depending on what letter/sound the word begins with. Following this musicality the speaker will sound more like a native, even though the meaning won't change.

Another aspect of languages is their writing system. Both Hungarian and Korean are more or less completely phonetic, meaning one character denotes one sound. (There is a one-to-one correspondence between sounds and letters.) The exceptions in both languages are both a result of the evolution of the language over time, for example in Hungarian the letters 'j' and 'ly' used to be sounded differently but over time they merged into one and now both sound like 'y'. In Korean "ㅣ" (e) and "ㅐ" (ae) both sound (sort of) like the 'eh' sound in English as in the word 'men'. By contrast English uses a lot of different letters for different sounds and vice versa. For example in 'Cello Concert' all three letter 'c' are pronounced differently, and in 'laugh' the 'ugh' is pronounced as an 'f'.
English spelling is just weird.

Also, in all three languages sometimes a concatenation of characters is used to express one sound e.g. 'ch' in English. The whole Korean writing system is very different from the European ones, but I won't go into it here. One common aspect to all is they all go from left to right.

The final two comparisons I'd like to make are to do with the sounds themselves. Firstly consonants such as K or P or T have aspirated and non-aspirated versions. In English they are all aspirated and in Hungarian (and a lot of other European Languages) they are all non-aspirated (so 'king' is really pronounced as 'khing' but if you listened to someone learning English pronounce it without the aspiration it sounds funny. Nonetheless to a European ear they are both the same letter 'K'. Not so in Korean. There an aspirated 'K' is actually a different sound from a non-aspirated one, and they use a different letter to represent it. In fact there is a third 'K' sound also which is a strong or stressed 'K'. ㅋ (g/k), (non-aspirated), ㄱ (k), (aspirated), and ㄲ (kk).

This shows us another feature, that of double consonants, which appear in Hungarian and Korean and are sounded for a longer time.

And finally, if you look at the ㅋ (g/k) you can see it's described as 'g/k'. The reason for this is another difference between European and Korean phonetics. To a European ear the sounds of 'G' and 'K' are two different sounds, even though they are made in the same place in the mouth. The difference between them is that the first one is resonant and the second one isn't. Same for 'B' and 'P', and 'R' and 'L'. To an Asian ear however these are not distinguished. This is why a Japanese person learning English often has difficulty in telling these apart or pronouncing them.

In Korean, depending on what surrounds the letter, it is pronounced as one or the other. At the beginning of a word or if surrounded by non-resonant sounds, or if it's doubled up, it will be non-resonant, otherwise resonant. For example LALA written 라라, would actually be pronounced LARA. To pronounce LALA you'd have to write 람라, with a double 'L' and sound like LALLA, holding the LL for a little longer.

It is also non-resonant sounds that have aspirated versions.

What I find fascinating in all this is how the world is cut up into separate pieces differently, showing that all of that is just how we decided to look at things and not actual reality. Aspirated vs non-aspirated, resonant vs non-resonant, they are all a bit different, yet some of us group one or the other and call them the same.

It is also a potential cause for endless confusion for learners of new languages, which is another reason I like to clarify these things. I had to search and search for answers to my questions where what was taught to me made no sense, and I had to find my own answers. For me this was fun.
Thank you for listening.

Language Standards from the Ancient Greeks to the Modern Day

by Dr Bru

In May 2020, when most of us were preoccupied with the devastating impacts of the pandemic, one organisational body - the Académie Française - had a unique and pressing concern: should we say *la Covid-19* or *le Covid-19*? The eventual outcome of this debate was that the word should be feminine, as Covid-19 stands for 'coronavirus disease' and the French word for 'disease', *maladie*, is feminine. However, by the time a consensus was reached, most of the country was already saying *le Covid-19*.

This is an example of an authoritative linguistic body imposing what we call a 'linguistic standard', that is, of prescribing, or standardising, the language that speakers use. In England, we do not have an official language regulator like France's Académie Française or Spain's Real Academia Española, but we still have language standardisation through the means of dictionaries and textbooks.

The history of language standardisation is a complex and sometimes bloody one. In November 1901, riots broke out on the streets of Athens in reaction to the publication, in the newspaper *Akropolis*, of a translation of the Gospel of Matthew into modern spoken Greek (called 'demotic' Greek: the Greek of the people). On Friday 8th November 1901, eight demonstrators were killed in these riots. This day later became known as 'Black Friday'. As a reaction to this, the Greek Orthodox Church banned all translations of the Bible into demotic Greek. In doing so, they standardised the sort of language that should be used to read the Bible.

The Greeks were standardising their language long before the early 20th century. The Atticist movement of the first century BCE saw a return to the archaic language of Euripides, Sophocles and Attic orators like Lysias, who lived in the fifth century BCE. Proponents of this linguistic movement rejected the widely spoken Greek 'koine' (common language) and promoted an older form of the language, known as 'Attic' Greek, since it originated in Attica, the region of Athens.

They wrote dictionaries and grammar books in an attempt to impose Attic Greek as the new standard to be used by speakers of Greek, not unlike the Académie Française's attempt to impose linguistic rules by publishing articles, grammar books, and dictionary entries.

The main problem with language standardisation is that it does not work in the long run. Just as the French continue to say *le Covid-19* in spite of the Académie's ruling, so the Greek language continued to evolve, and did not remain fossilised in its fifth-century BCE form. While standardisation may provide helpful guidance for learners and users of a language, it cannot successfully halt the natural evolution of language through the intermediary of its speakers.



How The Beatles made English music's global language, and how Bad Bunny is changing that



by Mr Haigh

Earlier this month, I was lucky enough to be at Anfield Stadium in Liverpool to watch a raucous concert by Bruce Springsteen and the E Street Band – my seventh time seeing my musical hero. While witnessing one rock and roll legend onstage is a good Saturday night in anyone's book, it was another thing entirely to see Springsteen bring on 'local lad' Sir Paul McCartney as a special guest for the encores. Striding onstage in a dapper grey suit and his signature Höfner violin bass guitar, Sir Paul launched straight into Can't Buy Me Love, still one of the Beatles' most beloved early hits. The sound of sixty thousand Scoucers cheering their champion as he made a rare hometown appearance has to be heard to be believed, and reminded me of the famous screams that accompanied the early days of Beatlemania. After the Liverpool show, Bruce's next stop was the Olympiastadion in Berlin. Had Sir Paul been in town, I wonder if he'd have given his German fans a rendition of Komm, gib mir deine Hand or Sie liebt dich.

After England, Germany is perhaps the country with the closet claim on the Fab Four. The band cut their teeth performing seven nights a week in Hamburg clubs from 1960-62, with Pete Best on drums prior to the arrival of Ringo Starr. McCartney and Best were ultimately deported after being arrested for attempted arson (look it up!), but the influence of this period on their sound and style is hard to overstate, and many Hamburgers still proudly regard the Beatles as a German group. So it's perhaps no surprise that in 1964, the band's label Odeon attempted to capitalise on their German popularity by insisting that the Fabs rerecord two of their biggest hits – I Want to Hold Your Hand and She Loves You – as Komm, gib mir deine Hand and Sie liebt dich. According to longtime Beatles associate Neil Aspinall, the band were late to the studio in Paris and unhappy with the drudgery of rerecording in a different language, and in a neat link back McCartney's appearance at Anfield they finished the German recordings as soon as possible and spent the rest of the day working on Can't Buy Me Love.

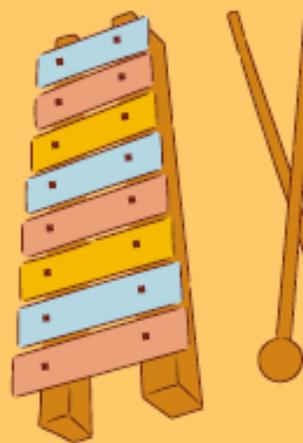
Moreover, the translated lyrics by Camillo Felgen, a singer and impresario who twice represented Luxemburg in the Eurovision Song Contest, took several liberties with Lennon and McCartney's originals, changing the "with a love like that / you know you should be glad" section of She Loves You to "denn mit dir allein / kann sie nur glücklich sein" – closer to "for with you alone / can she only be happy". German fans therefore took a meaning from the track which the songwriters never quite intended.



While the notion of musicians having to rerecord songs in various different languages sounds antiquated to modern audiences used to the global dominance of English, it was standard practice in the days of Beatlemania. This principle could even operate on a regional level within countries – the singer Tommy Facenda released twenty seven versions of his 1959 hit High School USA with altered lyrics for different US states. This speaks to a time when culture was expected to meet the audience where it was at, rather than our modern notion that artists have a single identity which audiences must either accept or reject. In his book *Revolution in the Head*, Beatles expert Ian MacDonald credits Lennon, McCartney et al with ending the practice of rerecording in different languages, since after the German singles they never bothered to do it again, achieving hits in countries where English was far from the most-spoken language. The Beatles' influence was such that other bands realised that it was cooler to stick to their own language – there's no Ich kann keine Zufriedenheit bekommen for the Stones, no Kalifornische Mädchen by the Beach Boys, and indeed no Tanzen in der Dunkelheit by Bruce Springsteen. In this way, the Beatles achieved something perhaps even more substantial than their songs– the promotion of English as the global language of popular music.

Later in their career, The Beatles returned to singing outside the English language as a part of their artistic experimentation, singing part of Michelle in French and performing in a faux-mix of Romance languages on Sun King. But despite these cosmopolitan efforts, the spread of global English which they helped to accelerate has also had a restrictive impact on artists across the world. While the 1960s saw a smattering of non-English language international hits, from the 1970s to the 2010s such songs scarce, with only novelty non-English language songs achieving crossover success. Indeed, such was the dominance of English language music in this period that no non-English language song reached the Top 10 of the Billboard Hot 100 in the sixteen years between the Macarena (Spanish) in 1996 and Gangnam Style (Korean) in 2012. Meanwhile, artists as diverse as ABBA, Bjork, and Shakira chose to sing outside their first languages to achieve international hits. As English reigned as popular music's lingua franca, Macarena and Gangnam Style were treated as guilty pleasures, as if English were the only language worthy of serious expression.

While it would be wrong to assume that an artist who chooses to sing in English rather than their first language is necessarily being commercially pressured to do so, it has been heartening in recent years to hear mainstream music in a wider range of languages. Indeed, twenty seven of the thirty nine non-English language top 10s have reached that tier since 2012, with Bad Bunny's thirteen hits in Spanish making up almost half that number. Elsewhere, BTS have had five hits in Korean, the Mexican language had its first top ten in 2023 with Ella Baila Sola, and Shakira returned to her first language to become the first solo woman in history to achieve a Spanish-language top ten in 2023. Audiences seem to be becoming more accepting of the merits of non-English language songs, and major artists more willing to perform in languages other than English. So while we might not catch Paul McCartney singing in German again, it's good news that artists all across the world can now find inspiration in his music without the need to replace their own language with his.



The Dumpling Dilemma

A light-hearted mystery with a tasty twist.

~ by Ms Xu



At Maplewood Secondary, Tuesday was known for two things: surprise quizzes and the legendary dumplings from Miss Chen's Mandarin Club. You didn't need to be fluent in Chinese to love those dumplings. Soft, juicy, hand-folded with care—they were perfection in pastry.

But this Tuesday, disaster struck.

At exactly 12:34 p.m., Sophie burst into the Mandarin Clubroom, gasping. "They're gone!" she wailed. "The dumplings are gone!"

A horrified silence fell.

"Gone?" asked Principal Davis, who'd conveniently stopped by for a 'linguistic check-in' (and definitely not to sneak a snack). "All of them?"

"All 48!" said Sophie. "Gone. Just the soy sauce left... like a salty crime scene."

Cue the drama. Cue the suspects.

Suspect 1: Liam "Bottomless Pit" Bennett

Known for eating six lunches a day, Liam was found near the clubroom ten minutes before the dumplings disappeared.

"I was doing push-ups. For core strength. And... digestion," he claimed. Miss Chen raised an eyebrow. "Then why is there chili oil on your shirt?" Liam shrugged. "Fashion?"

On the whiteboard behind him, someone had scrawled in red marker:

“他吃了。”

Everyone stared.

"I swear I didn't write that," Liam muttered. "Or eat anything! Yet!"

Suspect 2: Amelia "The Organizer" Jones

Head of four clubs and part-time schedule overlord, Amelia claimed she was leading a mindfulness session in the library during the dumpling disappearance.

"Check the sign-in sheet," she said coolly.

But rumours were flying—Amelia had been very upset last week when Sophie forgot to invite her to the dumpling prep party.



In the recycling bin, Sophie pulled out a crumpled dumpling recipe. Across the top was scribbled:

“她很生气。”

Miss Chen picked it up, frowning. Amelia looked away.

Suspect 3: Noah “Tech Bro” Patel

Noah ran the school’s tech club and was known for hacking the cafeteria menu to display cat videos.

“I wouldn’t risk detention for dumplings,” he said. “Unless they were the pork ones. Were they pork?”

“Pork and chive,” Sophie muttered.

Noah looked momentarily conflicted. He showed them his phone’s GPS tracker. “See? I was in the computer lab.”

Sophie grabbed the phone and squinted at the screen. His group chat lit up with a recent message

“包子太好吃了。”

Noah blinked. “That could’ve been anyone!”

Sophie smirked. “But it’s from your account.”

Things got weirder.

Miss Chen picked up Liam’s math homework from the floor. “Did you drop this?”

“Oops,” said Liam.

She held it up. In the margin, scribbled in a hurry, was:

“他没时间做午饭。”

Liam scratched his head. “That’s not mine. Probably.”

Then Sophie spotted something else. A tiny piece of paper stuck to the back of an empty soy sauce packet. On it were the words:

“我看见她拿了一个。”

Everyone looked to Miss Chen for a translation. She smiled.

“No hints,” she said. “If you want to find the dumpling thief, you’ll have to do the work. Think of it as... extra credit.”

She handed out slips of paper with the five Chinese sentences.

“Use a dictionary, use your brain,” she said. “Find the truth.”

Answer on puzzle pages!!



Moving to India to vlog it in retirement- the issue of language

by Mr Mahajan

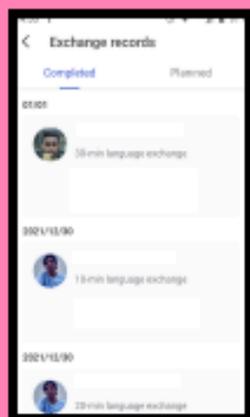


India is a subcontinent. In order to do justice to India, I will have to vlog its length and breadth the moment I hit 65.



But I cannot rely purely on my English in such an endeavour. Although the Indian professional class speaks English better than I do (i.e. without slang and grammatical imperfections), in order to properly engage with the people of India one cannot restrict engagement to the professional class. Even at the local Delhi level (my travel hub), when dealing with maids, servants, the milkman etc, using English is a non-starter.

I am fortunate to have spent my entire life with my parents listening to Hindi conversation and I have acquired a detailed passive grasp of the language whereby I understand pretty much anything said in the Hindi language. My objective is to make a transition to fluent spoken output from my existing deep comprehension of Hindi.



Having studied Stephen Krashen's excellent work on language acquisition vs language learning, I am confident that my huge internalised repertoire of what Krashen would refer to as "comprehensible input" can be "activated" into a decent level of spoken fluency through...

- the guidance of language exchange partners on mobile phone apps such as HelloTalk and Tandem
- the use of remarkably cost-effective India-based tutors on Italki (we are talking £5 per lesson with a qualified teacher!)

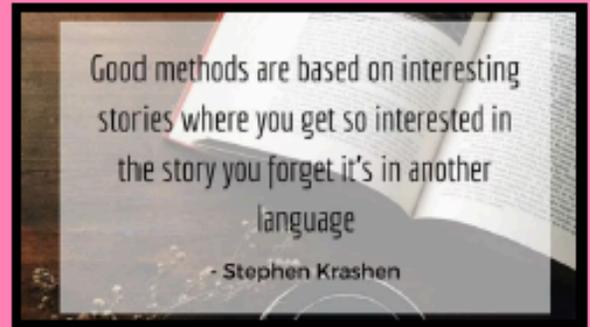
I have already been using HelloTalk a fair amount on 30 minute language exchanges.

I am not only gaining a great deal of value from these FREE language exchanges, but I am also helping poorer people (for example young adults wishing to escape their rural farms, where £50 a month is considered a good farming income) better their lot in life by increasing their human capital.

A final, extremely powerful, way to increase my Hindi fluency is to simply watch loads of audio-visual story-based material in line with what Stephen Krashen terms "The Power of Story".

Audio-visual material, such as YouTube videos, enable one to better infer meaning from context and develop fluency in sentence structure. There is zero need to spend a single rupee on this exercise.

In terms of progression, a great starting point is (wait for it)... Peppa Pig Hindi. This is because the material is dumbed down and slow, allowing for easy inference and sentence dissection. I haven't counted, but there must be at least a couple of hundred one hour episodes on YouTube. I think, though, I can progress after around 20 hours of Peppa Pig -- I may end up oinking if I watch any more.



I have every confidence that I already understand 99% of the content in any of these Peppa Pig cartoons, but that's not the point -- the point is to formalise my appreciation of grammatical structures through inference, without having to go near a textbook -- in order to better convert me from someone who "understands everything" to someone who can converse reasonably fluently with those Indians who do not know any English.

Ultimately, I would anticipate "graduating" to Hindi movies (which I watch anyway) -- again with a conscious focus on the language, using the power of story to keep me motivated. Because most Hindi movies are content dense, one would, over the course of a year's worth of watching a couple of movies a week, expect to have been exposed to a bunch of useful vocabulary and grammatical structures, which has been somewhat painlessly and enjoyably assimilated via inference rather than through deliberate (and boring) language study.



Without question, give me two Bollywood movies a week with content-dense comprehensible input, instead of a year's worth of boring Hindi textbooks.

In the case of the miserably insipid Hindi textbooks, if I can get over the motivational hurdle, I may well be able to get to grips with some of the grammar -- but this will be at the expense both enjoyment and a more natural grasp of Hindi. Moreover, learning grammar in an explicit manner may actually hinder my fluency. For more on the use of TV and movies to learn a language, I refer the interested reader to an adult learner who...

"picked up the meanings of thousands of French words and sentences by watching approximately 1300 hours of television programs without the use of subtitles, dictionaries, textbooks, teachers or French speaking."

He wrote his PhD thesis about the underlying pedagogy behind this approach.

The little problem which I have is that, if I am going to be documenting a post-retirement 20+ year video series on India, I will necessarily be exploring outside of the 'Hindi Belt'. Now Punjabi, Urdu and Gujarati are sufficiently similar for me to get by with my Hindi. But I will have a huge issue (especially the further south I go down India), unless I am willing to learn a bunch of completely different languages (which for me, as a non-linguist, would be very tricky).



Luckily, technology has come to the rescue. The technology within the Google Translate mobile app has improved tremendously and it is now possible to engage in two way conversations via the app on any mobile phone. For example, I could say "I would like some of your wonderful vegetarian curry" in English and it will translate my words into a rather beautiful Tamil voice and also provide the script for the restaurant to see. Moreover, the person I am dealing with can do the same and it will provide me with a spoken and written English translation. Not ideal, but the artificial intelligence which Google deploys is probably the best available -- and it's FREE. Over the next handful of years, I would expect that the translation technologies would only get better, including development of hardware solutions, to complement the existing high level software. Effective hardware solutions will increase the fluidity of conversations between people who know nothing of each other's language. I have already researched some currently available hardware solutions and I am optimistic to say the least. The hardware is in its embryonic phase but technology has a tendency to progress in an exponential manner.

The music of Argentina (1950-1990), and the power of music to learn languages

by Ms Sack

Introduction — The sounds of my childhood

As the youngest of four siblings, I “inherited” everything from my siblings and other family members: clothes, toys, accessories... and all the other things that a child might have wanted to be exclusively theirs growing up in the early 90s. This also meant using their cassettes and CDs, back before we streamed everything digitally. From an early age, our very humble family-built home in the outskirts of Buenos Aires was filled with music. My mum was a housewife with very part-time jobs, which meant that we were able to spend a lot of time together. From nursery rhymes to whatever was playing on the radio or on an old tape, we grew up surrounded by my mum’s obsession with the singer Sandro and my dad’s love for tango and chamamé, a Guaraní folk music genre from northeast Argentina. We could not afford to buy new records very often, so whatever was playing in the house, you ended up learning by heart and singing it with passion.

What was played at home was not restricted by national boundaries. The early 1960s classic Let’s Twist by Chubby Checker was one of my mum’s favourites, and we all sang along to it even if we didn’t really know or understand the lyrics. The rhythm was just too contagious to stay still. Many decades later, we still play Let’s Twist at home, and I feel excited that I am able to fully understand the lyrics and I can sing along in English. But it was perhaps back then, sometime in the 90s, that music made the idea of learning a new language something exciting for me, and later, it opened a door to discovering a completely new world. I shall come back later on to the moment in which the English language became a big part of my life. For now, let us explore the music of the second half of the twentieth century in Argentina as experienced at home.



Map of Argentina, with the province of Buenos Aires highlighted in red. At 307,571 square kilometres (118,754 mi), the province is slightly bigger than Italy.



Folklore in Argentina

The traditional or folk music of a country is any music that is shared through musical tradition; often music that has been transmitted orally and played on traditional instruments and which addressed topics of regional and national identity. La música folklórica argentina (“Argentina’s folklore music”) emerged from the diverse Indigenous, European, and African cultures that shaped the country. This style of music reached widespread popularity in the 1950s during the so-called ‘folklore boom’ and it became one of Argentina’s most prominent popular music genres alongside one of Argentina’s most significant cultural exports: tango—the fin de siècle, two-person dance born in the impoverished port areas along the Río de la Plata, the natural border between Argentina and Uruguay.

At home, my dad has always been the one playing national folk music. Born in 1945, this was the music of his childhood and early adolescence in rural Argentina. His two favourite genres are la chacarera and el chamamé, popular genres in his rural province in the Mesopotamia region. When I was a child, he would always play tapes in the car, featuring artists like Los Chalchaleros and Los Fronterizos. Their iconic clothing represents the identity of the gaucho: the skilled and ungovernable cowboy who remains a folk

symbol of Argentina, Paraguay, Uruguay, some areas of Brazil, the south of Bolivia, and the south of Chilean Patagonia. Even though we would listen to this music (more than often) reluctantly, it remains with us after decades, and the lyrics we internalised in our childhood then still remind us of the local way of life in the provinces, especially of our rural summers in the province of Entre Rios.



Couple dancing to people playing chamamé in rural Corrientes, Argentina.



Mercedes Sosa playing her bombo legüero, 1967. This Argentine instrument is a drum traditionally made of a hollowed tree trunk and covered with cured skins of animals such as goats, cows or sheep.

There were, of course, many more artists we would listen to at home. Mum’s all-time favourite national artist must be, without a doubt, Mercedes Sosa. Born in 1935 in the northern Argentine province of Tucumán, Mercedes Sosa’s family lineage came from the indigenous Quechuan people, and her heritage deeply influenced her stylistically. Sosa became a heroic figure in Argentine music and a pan-Latin American symbol for collective conscience.



Sosa was one of the writers of the 1960s Manifiesto Fundacional de Nuevo Cancionero ("Foundational manifesto of the New Songbook"), a movement which sought to reflect the struggles underway across the South American continent. Her popularity grew beyond Latin America, and she toured for the first time in the late 1960s in the US and Europe. The 1976 dictatorship led by General Jorge Rafael Videla's junta militar created an increasingly oppressive atmosphere in Argentina and a very dark time in history. The junta launched la guerra sucia ("the Dirty War"), a campaign of state terrorism against the opponents to the regime involving torture, murder and systematic forced disappearances. The military censored, blacklisted, and prosecuted artists, many of whom left the country in search of freedom of speech.

Despite the political turmoil in Argentina at the time, Mercedes Sosa continued singing in Argentina. She faced death threats against both her and her family but refused for many years to leave the country. Later on, she was officially banned from performing by the military regime when she decided to move to Paris and then to Madrid. Sosa returned to Argentina from her exile in Europe in 1982, before folk music made a comeback after the 1982 Falklands War (la Guerra de las Malvinas). Its revival, however, often integrated elements from other Argentine genres (tango, rock nacional, cuarteto) and Latin American genres such as baladas and cumbia.

Throughout her life, Sosa favoured leftist causes, and with her music, she gave a voice to the minorities on the continent. In her words for the Rolling Stones magazine, the Mexican artist Silvana Estrada (2023) encapsulates how I feel about Sosa's music:

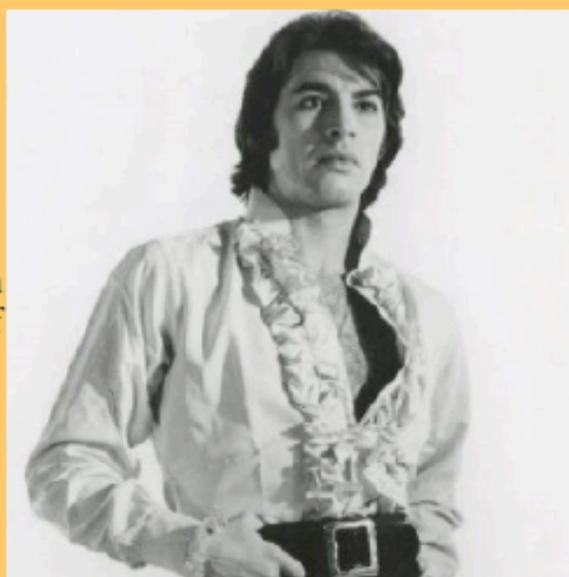
Her voice is a force of nature that goes beyond technique. When she sings, it's like she takes her heart and puts it in her throat so you can hear it and see it and feel every emotion with her. She has a voice that lets you hear the landscape where she grew up. You can hear where she comes from, where she's going, and who she's singing for.

If I had to choose an artist that reminds me of home, it has to be her. One of my Desert Island Discs tracks would probably be Todo cambia ("Everything changes") from her 1984 album "¿Será posible el sur?" (Would the South be possible?). By naming the changing nature of life, like we see with the seasons and with the personal evolution of human beings, this song suggests that change is natural, constant and necessary, even if it brings pain or nostalgia. However, the song highlights one unchanging element: her love for her people.



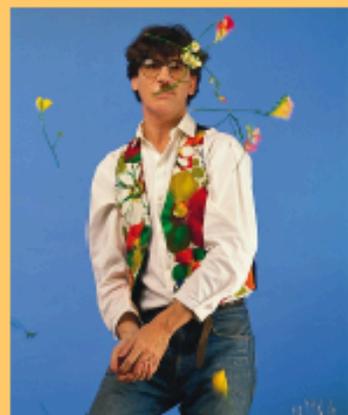
El Rock Nacional, a genre of opposition to navigate censorship

Argentine folklore is a synonym for home for me; there is no doubt about that. But if I had to choose a genre that motivated me to learn languages, it was definitely rock that made it happen during my teenage years. Inspired by British and American rock, this genre began to take shape in Argentina in the 1960s, and it rapidly grew in popularity. One of the pioneers of Spanish-language rock music was the artist and actor Sandro— one of my mum's musical obsessions in her twenties. Heavily influenced by Elvis Presley's personal style, he is considered the father of Spanish rock by many. In spite of the powerful British and American



influences, there was still a strong desire amongst Argentines to create something uniquely local, so it was not long before young musicians started writing songs which sought to express their own cultural identity and address social issues in a language that connected directly with their audience.

The oppressive climate of Videla's dictatorship deeply affected young Argentines, filling them with fear and preventing them from living freely or engaging in everyday activities. This repression sparked the rise of an extremely powerful musical movement that would shape Argentina's cultural identity forever, making a lasting impact worldwide: el rock nacional (Argentine national rock). In a similar way to the folk Nuevo Cancionero Movement, el rock nacional was consolidated as a form of political protest, elevating musicians to the status of resistance icons and transforming their songs into calls for freedom and peace.



Portrait of Charly García by Argentine photographer Alejandro Kuropatwa, 1989.

Amongst the key figures in this movement were the artists León Gieco and Charly García, who navigated censorship by embedding poetry and metaphors in their lyrics to create a subtle but impactful form of opposition that echoed throughout Argentina. Gieco's 1978 hit *Sólo le pido a Dios* ('I only ask of God') is a plea for God to not be indifferent to the hardships faced by humans, such as injustice, war, and pain. It expresses a desire for a better world. In a similar way, Charly García's 1982 *No bombardeen Buenos Aires* ('Don't bomb Buenos Aires') is a strong statement of disagreement and resistance against a conflict that was deeply unpopular in Argentina. Written during the Falklands War, this song is his direct plea to the British to not bomb his hometown over the political conflict. Some other influential artists at this time are Almendra and Pescado Rabioso, Soda Stereo... 20



Music in Argentina in the late 80s and 90s

Despite the growing popularity of national rock in Argentina, international bands were still very popular indeed in the country. It is worth mentioning the coetaneous influence of the British rock band The Rolling Stones in the Argentine rock scene. In the 1970s, Argentine fans of the Stones in Buenos Aires began to call themselves "stones" and tried to emulate the style of clothing worn by the English band. The band's influence in Argentina led to a unique subculture of fans and bands known as 'rolingas'. The Argentine band Ratonés Paranoicos, who played a style similar to the Stones, launched the genre that became known as "rock rolinga" in the 1980s. This subculture flourished after the Stones first played in Argentina in 1995. A number of rolinga bands were born at the time, including Los Piojos, Viejas Locas, La 25, Los Gardelitos, Jóvenes Pordioseros, Los Guasones, and Callejeros.



Cover of the album *Mi vida loca* (My crazy life[™]) by Los Auténticos Decadentes, 1995. It showcases a fusion of ska, rock, cumbia, and other Latin genres.

Music in Latin America is a shared experience, just like our national drink 'mate'. My siblings and I never developed a particular fandom for the Stones, but we did develop a love for both national and international music in both Spanish and English. In Spanish, we particularly listened to Luis Miguel, Alejandro Sanz, Los Auténticos Decadentes, Los Fabulosos Cadillacs, Maná, Juanes.... When my brother was around 14 or 15, he started a punk rock band with his group of school friends, where he played bass. Initially influenced by the American band Ramones and the Argentine punk rock band Ataque 77, the house was soon invaded by music in English: Guns N' Roses, Aerosmith, The Offspring, Green Day... Likewise, international music programmes like MTV in the nineties and early noughties gave us the opportunity to explore all the music that we couldn't afford to buy. All these influences gave me an extraordinary curiosity to learn about a different culture, to want to know what artists meant in their lyrics, and ultimately to learn English.

When we moved to Spain after the 2001 economic crisis, my love for learning another language continued to grow. In high school, our English teacher was inspirational. His subject knowledge was exceptional, and his lessons often included authentic resources, music being a big part of them. After school, I would practise the language with the songs we had studied or we were listening to at the time by looking up the lyrics online, trying to make sense of them. Then I would sit down to translate anything I didn't understand. From that moment on, this passion for English extended to other artistic fields, such as film and TV series. I am certain that my love for music and what that meant to me then was one of the biggest motivators to decide to study English language and literature at university.

The power of music to learn languages: some ideas and resources

It is clear to me that growing up surrounded by a variety of musical genres in more than one language fostered my curiosity for learning about other cultures and other people's identities and, ultimately, the language itself. Whilst learning a new language can be scary, challenging and sometimes even frustrating, music can be a beneficial tool for language learning. Here are some reasons:

Songs are a powerful tool that can help us memorise new words and phrases. When listening to a song, recollecting the lyrics and melody long after it's finished can often happen. This is because our brains retain information better when associated with a melody/rhythm. Research has found that exposure to a language's rhythm leaves a lasting impact on a person's ability to segment speech patterns, so listening to songs in a foreign language can help us memorise new words, patterns and phrases more easily.

→ When listening to a song in a foreign language, try to have the lyrics in front of you and pretend to do karaoke. It is a fun way to engage with the language!

Music can be an easy way to deepen your knowledge about the culture and history of the places where the language is spoken. Hearing music in a different language can provide insight into that culture's beliefs, practices, and heritage, helping us communicate more effectively with fluent speakers. In *Melodies, Rhythm and Cognition in Foreign Language Learning* (2016), academics Mark Gant & Dr Carmen Fonseca-Mora discuss how although no one type of music works the best, foreign protest songs are a good example that make us aware of a culture's situation or troubles.

→ YouTube and Spotify are great places to start, and you can look up existing playlists.

Music can improve our listening skills. When we listen to a song in a foreign language, we're often compelled to pay close attention to the lyrics, melody, and rhythm. This can help us develop our listening skills and train our ears to distinguish different sounds and accents in the language.

→ Try the website [Lingoclip.com](https://lingoclip.com), where you can learn other languages by playing with the videos and lyrics of your favourite songs.

Music can improve your pronunciation and tone. Trying to mimic the singer's pronunciation and rhythm when listening to a song can help us develop a more natural and authentic accent when speaking the language. Additionally, exposure to different accents and pronunciations can make real-world interactions with a foreign language less daunting or confusing.

→ Try to explore artists from different Spanish-speaking countries when exploring music, and compare their accents.

Approaching music in different ways can have a great impact on your motivation.

→ The *How to learn music* section by Duolingo shows a fun step-by-step way to approach language learning through music. Available below in the list of resources.

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Poetry and the fluidity of language

by Mr Ferris

I often think about that famous aphorism of the pre-Socratic philosopher, Heraclitus:

No man ever steps in the same river twice, for it is not the same river and he is not the same man.



It might be unnerving, but a consistent line in contemporary philosophy is that Heraclitus was onto something here: personal identity, problematically, is not a fixed thing. Rivers, people, things all change. Everything is fluid; nothing is permanent. ‘Identity’, at best, is a convenient fiction helping us make temporary sense of ourselves in the world. Ultimately, though, it remains as much subject to change as anything else.

I used to find all this unsettling, but now (in, perhaps, a rather Stoic way) I tend just to run with it. Let me illustrate what I mean with the help of a poem, Rainer Maria Rilke’s *Jugend-Bildnis Meines Vaters* (‘Portrait of my father as a young man’) from his *Neue Gedichte* (1907).

Here it is, both in its original German and in Stephen Mitchell’s English translation:

Im Auge Traum. Die Stirn wie in Berührung
mit etwas Fernem. Um den Mund enorm
viel Jugend, ungelächelte Verführung,
und vor der vollen schmückenden Verschnürung
der schlanken adeligen Uniform
der Säbelkorb und beide Hände—, die
abwarten, ruhig, zu nichts hingedrängt,
Und nun fast nicht mehr sichtbar: als ob sie
zuerst, die Fernes greifenden, verschwänden.
Und alles andre mit sich selbst verhängt
und ausgelöscht als ob wirs nicht verständen
und tief aus seiner eignen Tiefe trüb—

Du schnell vergehendes Daguerreotyp
in meinen langsamer vergehenden Händen.

In the eyes: dream. The brow as if it could feel
something far off. Around the lips, a great
freshness – seductive, though there is no smile.

Under the rows of ornamental braid
on the slim Imperial officer’s uniform:
the sabre’s basket-hilt. Both hands stay
folded upon it, going nowhere, calm
and now almost invisible, as if they
were the first to grasp the distance and dissolve.
And all the rest so curtained within itself,
so cloudy, that I cannot understand
this figure as it fades into the background –.

Oh quickly disappearing photograph
in my more slowly disappearing hand.

This is a poem I’ve known for years, one of many—most of them in English, but a few in other languages too—that I’ve committed to memory for the sake of, well, the sanity of having things floating around in my head which are not just my own thoughts. I can barely recall the impetus for learning it, but I probably thought once (correctly, I now realise) that Rilke was a poet I ought to know better. (Not much of his work is set to music, and most of the German poetry I know comes from the repertoire of nineteenth-century *Lieder* composed by Schubert, Schumann, Brahms, Mahler, Wolf, and others.)

I think my earliest interest in this poem mostly sprang from the language—that taut, syntactically compressed word-energy. But I was also gripped by the structure and how Rilke sets up the existential gut punch of the final couplet: 12 lines of closely observed descriptive content—the reader following the poet’s eye as it tracks carefully downwards through the image—before the focus shifts to the crumbling document itself and a disarming observation about the evanescence of all things, ourselves included.

Since first learning it, though, I’ve read more, thought more, and experienced more of life.

Rainer Maria Rilke discovered the fading daguerreotype (named for an early photographic process popular for portrait photography in the 1840s and 50s) in a box of his father’s effects after his death. Josef Rilke would have been seventeen at the time of its taking, and the imperial uniform his son describes is that of the Austrian army he joined to serve in the Second Italian War of Independence (1859), an important moment in the decades-long journey towards Italian national self-determination. The father went on to live a largely unfulfilled life, and his youthful hopes for a glittering military career—a sense of which sits just below the surface of the poem’s straightforward descriptive matter—largely failed to materialise (he worked for most of his life as a railway official).

I have a fading black and white photograph of my father taken in his late teens. Like Josef Rilke, he’s wearing uniform (Fleet Air Arm, Petty Officer), although it’s of a necessarily much simpler cut (little room for *schmückenden Verschnürung* in the war-time Royal Navy). The image also captures a youthful dreaming in the eye and a sense of a future that is almost close enough for touch (*Berührung*). But, much like Josef Rilke, my father’s life failed to play out the way his eighteen-year-old self might have hoped. Within a year, his mother would be dead, and post-war civilian life would bring little of adventure, but instead a mostly unfulfilling corporate routine, marriage, retirement. My father is no longer alive, but the young serviceman in that photograph is just as removed to me from the man I knew (*ausgelöscht als ob wirs nicht verstanden*) as Josef Rilke is to his poet son.



Very recently, I’ve been filling in some gaps in my understanding of continental philosophy, reading Edmund Husserl (1859-1938) in an attempt to understand more of the intellectual roots of European modernism. Husserl is the key figure in the development of the philosophical school of phenomenology, a discipline which seeks to flesh out an objective understanding of the subjective experience by a close examination of the essential structures of experience. Rilke’s poem, for me now, reads almost as a distillation of the phenomenological method in action, and I’m not at all surprised to learn that there is a field of scholarship dedicated to exploring his connection to wider German thought in the early years of the twentieth century, and to Husserl in particular.

Now, I’ve known *Jugend-Bildnis Meines Vaters* for many years, but, since first encountering it, I’ve lost my parents, read more Rilke, studied the Italian *Risorgimento*, and locked horns with Husserl. It’s no longer the same poem for me as the one I first learned.

And I am not the same reader.



Water You Waiting For?

~ by Nina

9M

Mindjárt itt a nyár, csillogó napsugarak, perzselő, forró homok és jéghideg limonádék, amelyek készen állnak a tengerparti kortyolásra. De milyen örömet okoz a nyár egy olyan tengerparttal nem rendelkező országnak, mint Magyarország?

Fiatal korom óta a családommal évente visszatérünk Magyarországra, hogy meglátogassuk családunkat és barátainkat, többnyire nyáron. Ezek a nyarak a kedvenc részeim az évben, és nem csak a sok fagyalt miatt. Habár nincs strandja, Magyarország számos folyóval és tavával pótolja az ország tengerhiányát.

Erősen indulva személyes kedvencemmel - a Balatonnal; egy tengerparttal nem rendelkező ország nyílt vízi szakasza iránti nosztalgiájának megörökítése. Magyar tengernek is nevezik, pedig át lehet úszni egyik partról a másikra. Valójában nem különösebben kicsi, területe 600 négyzetkilométer, így Közép-Európa legnagyobb tava. A tó szépségét a 19. században fedezték fel, amikor a fürdőzés kezdett divattá vált, ami a környék vasúti hálózatainak és a fürdőhelyeknek a bővüléséhez vezetett. A Balaton rendkívül elérhetővé vált a magyarok számára, melynek folyamatosan változó szépségét számos népdalban és mesében, valamint versekben és festményekben örökítettük meg. A turisták imádják ezt a helyet, és értem, hogy a meleg víz és a pezsgő nyári naplementék hangulata miért hatja át mindenkit. A hekk, palacsinta, tekeros fagyú illata árad a levegőben, miközben a parton röplabdázunk, és halakat látunk úszkálni a kis sziklák között. Ez valóban egy hely, amit nem lehet kihagyni.

A Dunakanyar, magyarul Dunakanyar, a tíz országon áthaladó Duna alapvető része, Európa egyik legjelentősebb vízi útja. Gyakran tartják azonban a visegrádi „dunakanyar” jelképes magyar jelképének, amely a gyönyörű tájakat és a partok zöldellő erdőit formálja. Itt emelkedik ki a folyó kékjéből a Szentendre-sziget, és új életet hoz a természetbe. Tavaly elmentem Szentendrére, ami egy kisváros, hogy meglátogassam néhány barátomat, és élveztem az erős közösségi érzést, a természet megbecsülését és az élet apró dolgai feletti örömet. Különösen szerettem a hagyományos magyar finomságokat kínáló kis boltokat, az építészetet és a Duna kristályos vizében való csobbanást.

Végül a Velencei-tó Budapest és Székesfehérvár között található. 26 négyzetkilométerével lényegesen kisebb, mint a Balaton, de 26 és 28 Celsius fok közötti meleg vizéről ismert. Fantasztikus hely a kikapcsolódásra a nyári hónapokban, és madárrezervátummal is rendelkezik, amely rengeteg különféle fajt vonz a természetbarátok számára. Rengeteg festői ösvény található körülötte, ahol kerékpározhat, túrázhat és úszhat, vitorlázhat és horgászhat magában a tóban. Korábban az unokatestvéreimmel jártam, és ez egy tökéletes hely a családi szórakozáshoz és a hangulathoz, annak ellenére, hogy nem az egyik legismertebb vízi terület.

Magyarország kis mérete ellenére gazdag kultúrával és történelemmel teli, ételeikben és fűszereikben hódoló, a hagyományokat és szokásokat tisztelő ország, mint egy „Balatoni nyar”.

Ugyan, tényleg magyar vagy, ha nem tettél egy balatoni kirándulást dallamok robbantására és szendvicsevésre az autóban? Ennek ellenére ezek Európa leghíresebb tavai és folyói, és még csak nem is említettem mindegyiket. Ezek minden bizonnyal a lehető legemlékezetesebbé és legizgalmasabbá teszik a nyarat a városközponton belül és kívül egyaránt.



Summer is just around the corner with gleaming rays of sunshine, scorching hot sand and ice cold lemonades just ready to be sipped by the beach. But for a landlocked country like Hungary, what joy does summer bring?

Ever since I was young, my family and I have been making annual trips back to Hungary to visit our family and friends, mostly in the summer. These summers are some of my favourite parts of the year and not just because of all the ice cream. Although it does not have a beach, Hungary has a variety of different rivers and lakes to substitute for the lack of sea in the country.

Starting off strong with my personal favourite - Lake Balaton; capturing a landlocked country's nostalgia for a stretch of open water. It is also known as the Hungarian sea, even though you can swim from one shore to the other. In reality it is not particularly small, with a surface area of 600 square kilometres, making it the biggest lake in Central Europe. The beauty of the lake was discovered in the 19th century, when bathing first became fashionable, leading to expanding rail networks around the area and bathing resorts too. Balaton became extremely accessible to Hungarians, and we have captured its ever changing beauty in a number of folk songs and fables as well as poems and paintings. Tourists adore this location and I can see why as the atmosphere from the warm water and bubbly summer sunsets permeates through everyone. The smells of 'hekk', 'palacsinta', 'tekeros fagyí' emanate through the air whilst you play volleyball on the shore and see fish swimming amongst the small rocks. It is truly a place you cannot miss.

The Danube Bend, known as the 'Dunakanyar' in Hungarian, is a fundamental part of the River Danube, which flows through ten countries and is one of Europe's most notable waterways.

However, it is often regarded as a token Hungarian symbol for the 'dunakanyar' at Visegrad, shaping the beautiful landscapes and green forests on the banks. This is where Szentendre Island rises out of the blue of the river and brings added life to nature. Last year, I went to Szentendre, which is a small town to visit some friends and I enjoyed the strong sense of community, appreciation of nature and joy over the small things in life. I particularly loved the small shops they had with traditional Hungarian treats, the architecture and splashing around in the crystal waters of the Danube.

Finally is Lake Velence, located between Budapest and Szekesfehervar. It is significantly smaller than Balaton at 26 square kilometres but is known for its warm waters between 26 and 28 degrees celsius. It is a fantastic place to go for added relaxation during the summer months and has a bird reserve, attracting plenty of different species for the nature junkies around here. There are plenty of scenic trails around it where you can cycle, hike and swim, sail and fish in the lake itself. Previously, I went with my cousins and it's a perfect destination for family fun and vibes all around, despite not being one of the most well known water spaces.

Despite its small size, Hungary is a country full of rich culture and history, indulgent in their food and spices and honor of traditions and customs like a 'Balatoni nyar'. Come on, are you really Hungarian if you have not taken a road trip to Lake Balaton blasting tunes and eating sandwiches in the car? Nonetheless, these are some of the most famous lakes and rivers in Europe, and I have not even mentioned them all. These are sure to make your summers both inside and outside of the city centre as memorable and stimulating as possible.



Wer ist Ferdinand Kittel?

by Tvisha

12B

Stellen Sie vor, dein Heimatland und deine Familie zu verlassen, um viele Jahre deines Lebens in einem völlig anderen Land, in dem fast niemand deine Muttersprache spricht. Begrüß Ferdinand Kittel, eine weniger bekannte Figur in der deutscher Geschichte, aber er wird in Karnataka geehrt weil er so gemacht hat. Er wurde am siebten April im Jahr 1832 in Resterhafe, East Frisia, das vor der Nordwestküste Deutschlands liegt. Er ist in eine religiöse Hausgemeinschaft erzogen worden, denn sein Vater war ein Pfarrer.



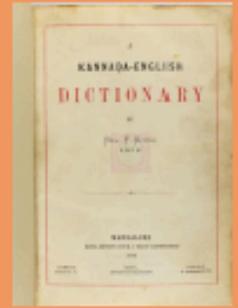
Kittel hat seine Grundschulzeit in sein Geburtsort vollendet und seine Oberschulzeit in die nahe Stadt Aurich. Im Alter von 17 Jahren, hat er die Entscheidung getroffen, seine theologische Bevorzugung zu verfolgen und auf den Wunsch seines Vaters, hat er für drei Jahre im Basel Priesterseminar studiert. Nachher ist er Missionar geworden und wurde im Alter von 21 Jahren durch die Basel Mission nach Indien geschickt. Als er angekommen ist, hat er seine Arbeit in Dharwad angefangen und später in Mangalore und Madikeri. Im Laufe der Zeit hat er jedoch mehr als zwanzig Jahren in Karnataka verbracht und sich in die lokale Sprache (Kannada), Musik und Bräuche eingetauscht.

Historiker S Sattar zufolge: „Was ihn von anderen Missionaren anders war, dass er viel Zeit verbracht hat, um ihre Kultur und Lebensweise kennenzulernen.“ Kittel hat die Sprache nicht nur als Mittel zur Konvertierung, sondern als auch Kommunikationsmittel. Er hat Kannada Literatur gelesen aber er hat auch eigene Werke geschrieben. 1862 hat er das Kannadageschicht „Kathamale“ veröffentlicht, das das Leben Jesu Christi in indischem musikalischem Versmaß erzählt hat. Zwischen 1863 und 1870 hat Kittel mehrere Kannadawerke übersetzt und herausgebracht. Seine Werke enthält „Paramaatmagnyaana“, Kinderliteratur wie „Kannada Panchatantra“ und „Englandina Itihaasa“ zusätzlich zur grammatischen und historischen Texten wie „Hale Kannada Sankshēpa Vyaakaraṇa Sootragaḷu“.

Kittel hat neun handgeschriebene Abschriften aus verschiedenen Orten Karnatakas aufgesammelt, er hat sie sorgfältig analysiert und im Jahr 1872 hat er die erste moderne Ausgabe von „Shabdamanidarpana“ mit einem Kommentar von Nishtura Nanjayya. Er hat auch ein Vorwort geschrieben. Anschließend im Jahr 1875 bearbeitete, übersetzte und verlegte er seine Werke, die „Nagavarmana Chandassu“ heißt und sie war auf Navagarmanas Arbeit zum Kannada-Satzrhythmus basiert. Dieses Buch umfasst sein Aufsatz „Ein Aufsatz über kanarische Literatur“, das ausgiebig Kannada Literatur bis den neunzehnten Jahrhundert bewertete. Es war das erste Aufsatz, das eine Übersicht von Kannada Literatur bietet und als Folge ist es historisch wesentlich.



Jedoch lässt es sich nicht leugnen, dass Kittels Meisterwerk im Jahr 1894 sein "Kannada-Englisch Wörterbuch" ist. 1872 war Rev. Josenhans, der Leiter der Basel Mission, sehr beeindruckt wegen der Arbeit Kittels über die Kannada Sprache. Er hat Kittel vorgeschlagen, ein Kannada Wörterbuch zu verfassen. Deshalb wurde Kittel von seiner regulären Missionarstätigkeit entlastet. Als zwei höherrangige Missionare— Mogling und Elliot— von der Abänderung gehört haben, haben sie ihm Briefe geschrieben, um ihn zu ermutigen.



Kittel hat vorherige Wörterbücher von anderen Missionaren über Kannada und andere dravidische Sprachen. Mit der Unterstützung seines Kollegs Rev. Zeigler und dem Schullehrer Vastrada Shivalingaiah aus Hubli hat er Pflanzennamen und regionale Begriffe gesammelt. Im Laufe von nur 15 Jahren hat er ein handgeschriebenes Lexicon mit 70.000 Wörtern beendet. Sein ausführliches Vorwort hat die Kannada Sprache, den Aufbau des Wörterbuchs, die Transliteration und 8 hauptsächliche Quelle. Am Ende enthielt er eine Liste von 420 dravidische Wörter, die ins Sanskrit entlehnt wurden. Die Kannada Wörterbücher vor dem Lexicon Kittels wurden alle als „entweder unpassend, unfertig, abgekürzt oder unwissenschaftlich“. E.Hultzsch, der ein deutscher Indologe war, hat Kittels Bemühung gelobt und er hat gesagt: „Keine andere Umgangssprache Indiens kann sich ein genauerer, wissenschaftliches und geordnetes Wörterbuch als dieses rühmen.“

Die Tübingen Universität in Deutschland hat Kittel durch einen D.Litt wegen seines Betrags zur Kannada Sprache und besonders für das Wörterbuch (da die Lexicography nicht etwas Einfaches ist) anerkennt. Mehr als ein Jahr Hundert nach die Publizierung seines Liebesdienstes, hat sein Lexicon viele elektronische Variante. Das demonstriert sowohl das Gebrauch des Wörterbuches als auch sein dauerhaftes Vermächtnis.

Kittel wird auch in Karnataka gewürdigt. Im Jahr 1998 wurde Austin Stadt, eine Wohngegend in der Nähe von Benaglorus zentralen Geschäftsviertel, die ursprünglich nach Sir James Austin benannt wurde, in Ferdinand Kittel Nagara umbenannt um ihn auszuzeichnen. Es gibt ein Denkmal von ihm in einem kleinen Park mit vielen Bäumen entlang der MG Straße in Bengaluru. Eine weitere Statue wird in Dharwad, in dem er seine Arbeit begann, hingelegt. Darüber hinaus tragen viele Universitäten, die durch die Kirche Südindiens bedienen werden, seine Namen. Zudem, als die Kannada Sahitya Parishad im Januar 2023 ihre 86sten Konferenz im Haveri Stadtteil abgehalten hat, waren Vertreter sogar nach München, Deutschland gereist um Kittels Nachkommen einzuladen.

Kittels Weg von seiner Frühzeit als Missionar zum bekannten Sprachwissenschaftler und Lexikograf erinnert uns daran, dass, um etwas zu verstehen, man nicht nur beobachten muss, sondern auch sich ohne Vorurteile darin einzubinden. In einer Welt, in der Menschen Barrieren häufig errichtet haben, hat er statt entschieden, Brücken aufzustellen. Sein geistiges Erbe unterstreicht die Macht, dass Respekt, Lernbereitschaft und Hingabe haben können, um eine bessere Gesellschaft zu erschaffen.



Wo ist Ferdinand Kittel?

By Ruby 12D

Play this fun German rendition of "Where's Wally?"





Lithuanian

Polish

Swedish

Yiddis

Hungarian

French

Croatian

Spanish

Portuguese

Italian

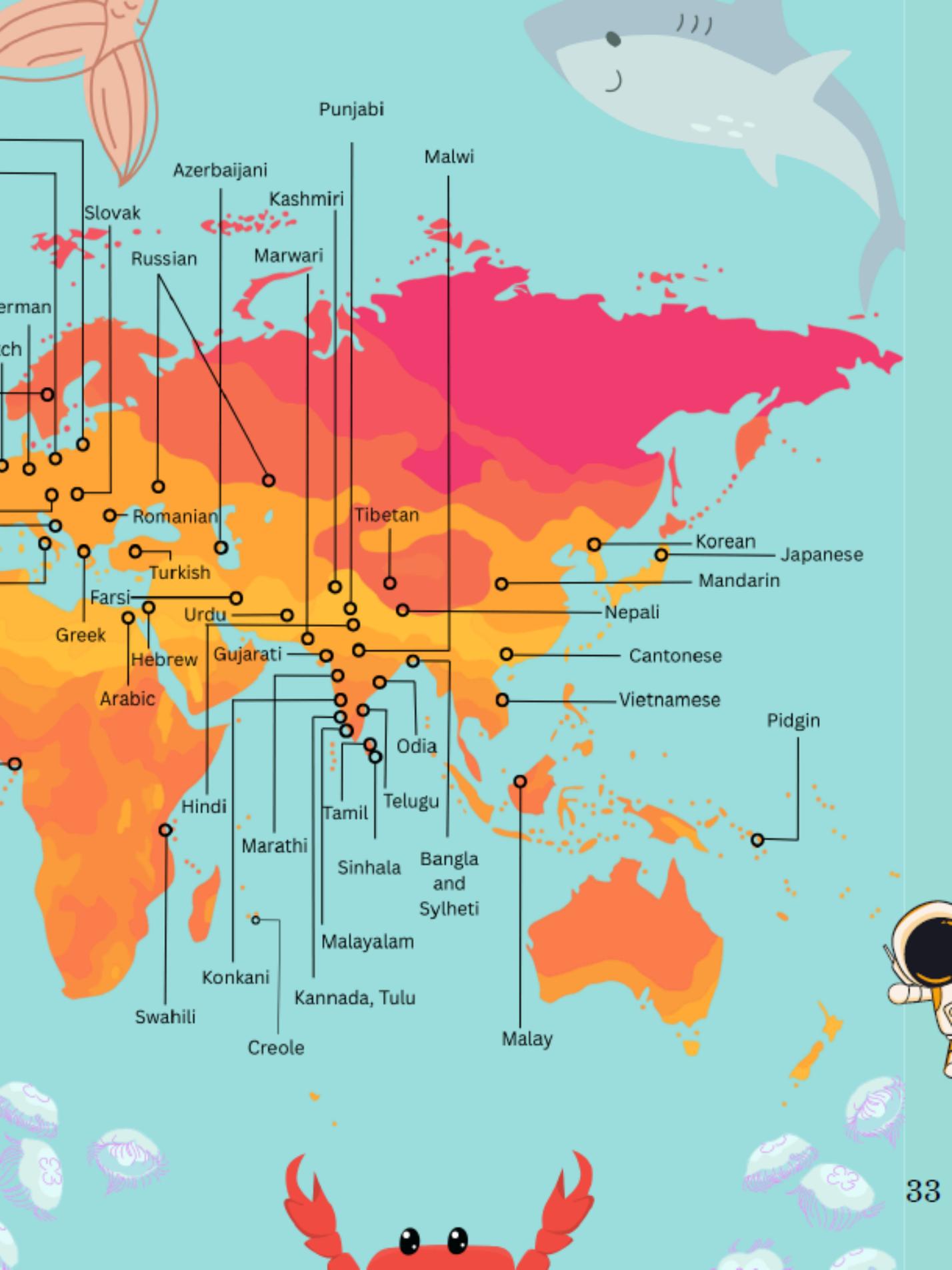
Catalan

Portuguese

Igbo

In our school, we're lucky to have students coming from a diverse range of countries, and a medley of backgrounds! Here, we've tried to capture the melting pot of mother tongues our school has, from results from the diversity survey! We hope that seeing this makes you appreciate the kaleidoscope of cultures which we're fortunate to have!





Punjabi

Malwi

Azerbaijani

Kashmiri

Slovak

Russian

Marwari

erman

ch

Romanian

Tibetan

Korean

Japanese

Turkish

Mandarin

Farsi

Urdu

Nepali

Greek

Hebrew

Gujarati

Cantonese

Arabic

Vietnamese

Hindi

Odia

Pidgin

Tamil

Telugu

Marathi

Sinhala

Bangla
and
Sylheti

Malayalam

Konkani

Kannada, Tulu

Malay

Swahili

Creole





Flamenco

by Susan

13D



Flamenco is an intense, passionate and fiery art form that lies at the heart of Spain's cultural identity, particularly in the southern region of Andalusia. Born from a complex and often painful history, Flamenco expresses profound and raw emotions- from joy, to sorrow, nostalgia and resilience. Much like poetry and the visual arts, Flamenco gives voice to the everyday experiences of the people, telling the story of a nation.

The origins of Flamenco

The exact origins of Flamenco as we know it today is a complicated topic and one of considerable debate amongst flamencologists. There isn't a clear point when flamenco emerged, but rather, like most forms of music and art, flamenco is thought to be the result of the constant mixing and development of music brought to the Spanish peninsula by its different inhabitants and migrants. It is reasonable to assume that indigenous folklore similar to flamenco existed in Andalusia long before it became known as flamenco. As well as this, both the Arab Moors and the Sefardic Jews who later came to occupy Spain had advanced musical cultures, as did some of Andalusia's earlier rulers, i.e. the Greeks and the Romans.



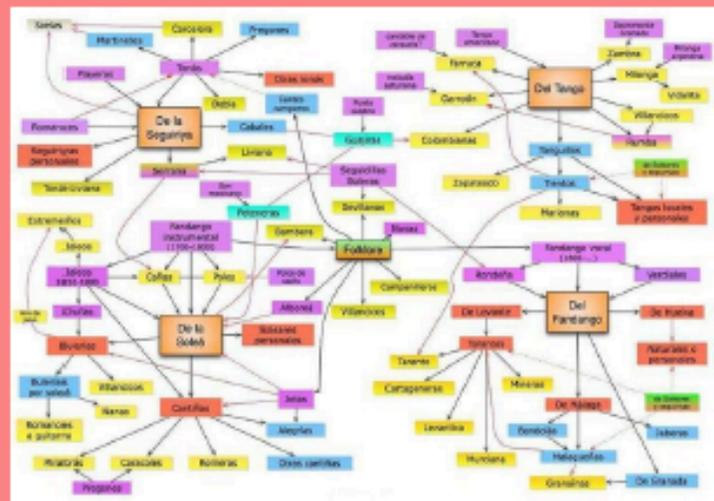
The arrival of the Roma Gypsies in Spain in the 15th century then added yet another layer to the ever growing musical culture in Spain. The Gypsies, after having been persecuted and expelled from India, brought with them musical instruments such as tambourines, bells, and wooden castanets, alongside an extensive repertoire of songs and dances. It is thought that the intertwining of these cultures over centuries sparked the beginning of the development of flamenco.

However, many theorists propose that flamenco as we know it today was developed in the 16th century, when the Kingdom of Castille decided to rid Spain of minority groups in an effort to propagate the pureness of race and religion. All Jews and Muslims who refused to convert to Christianity were expelled from the country, and all Gypsies who would not leave the open road and settle down to useful sedentary occupations were also forced out.

As a consequence, these three persecuted cultures, the Jewish, the Muslim and the Gypsy, with outwardly little in common, found themselves united against a common enemy - the Inquisition. Many of those who wanted to rebel against the Inquisition found refuge grouped into bands in the uninhabited caves of the mountainous regions near Granada. They were also soon joined by Christian fugitives and dissenters, who added a fourth distinct culture. Here, Muslim, Jewish, Indian and Christian religious and folk music blended heavily and rapidly, developing over the years into the musical genre of Flamenco where the clearly sophisticated form contrasts with the primitive, underground atmosphere in which it was developed by an outcast society.

This theory also seems to be backed up by the evidence of the origin of the word 'flamenco.' The word 'flamenco' is considered a mispronunciation of the Arabic words 'felag' and 'mengu' which means 'fugitive peasant.' Since Arabic was a common language in Andalusia (known as Al-Andalus at the time), this term was borrowed from the Moors and applied to all the persecuted people who fled to the mountains. Through its use in Spanish, 'felagmengu' was transformed into 'flamenco', until eventually the term 'flamenco' was adopted by the fugitives themselves and in turn applied to their music.

What does Flamenco consist of?
 Traditional flamenco is made up of 3 core elements: singing (cante), dancing (baile) and guitar playing (toque). Arguably, the heart of flamenco is in the Cante which also falls into 3 categories: Cante Jondo, meaning profound or deep song, Cante Intermedio (intermediate song, also called Cante flamenco) and Cante chico (light song.) Flamenco is then also grouped into different genres called 'palos flamencos.' Each different 'palo' conveys a different mood, may be typical of distinct regions or is distinguished by its rhythm and beat (the compás)



There are over 50 different genres of flamenco but the most famous include: Sevillanas (from Seville), Bulerías and Alegrías (known to be the most cheerful form of Flamenco), Soleas and Seguiriyas (more formal, slow and solemn), Fandangos (traditional songs of Arabic and Portuguese origin) and Tangos.



El Cante Jondo

The Cante Jondo (translating to deep song) is especially interesting as it is considered the original and oldest form of flamenco expression. It is thought to be derived from the ancient religious chants and songs, which later developed into a more generalised lament of life. Cante Jondo and by extension flamenco jondo, is the means by which a depressive, manic society expressed its black moods. It is serious and melancholic, perhaps comparable emotionally to the blues of the southern United States. Of all flamenco, it is arguably the most difficult to understand and interpret properly as the Cante Jondo demands not only a huge emotional effort but also the full use of the lungs and throat. Not many decades ago, it was commonly believed that only a gypsy, or a person of Oriental descent had the special something in their throat which enabled them to emit the proper sounds for the cante jondo, known as the possession of a voice 'afillá.' This is a voice with a particular sound quality that can be described as rough, rugged and hoarse. Only such a voice could express the wild, primitive cry that is the Cante Jondo.

Duende

It is also during Flamenco Jondo that the artist connects with 'duende' and endeavours to transmit this to their audience. The term 'duende' is difficult to translate but easy to feel. 'Tener duende' roughly means to have soul, a heightened state of authentic emotion, expression and heart. Duende comes from inside as a strong physical or emotional response to music. It is what gives you the chills, what makes you smile or cry during a particularly expressive and evocative performance. This feeling is captured particularly well through the following view of duende that the Spanish poet Federico García Lorca, offers: 'The duende, then, is a power, not a work. It is a struggle, not a thought. The duende is not in the throat; the duende climbs up inside you, from the soles of the feet. Everything that has black sounds in it has duende [i.e., emotional 'darkness']. It is a mysterious power which everyone senses and no philosopher explains.'

Icons of Flamenco

Flamenco has been graced by numerous icons whose contributions have left a timeless mark on the art. Among the most revered figures is Camarón de la Isla, whose ability to blend traditional flamenco with contemporary elements, including jazz and rock influences, helped modernise the genre while respecting its deep roots. It is interesting to note that Camarón's rise coincided with the special explosion of artistic and creative freedom that came with the death of Spain's dictator, Francisco Franco. Stripped of the folkloric, flag-waving image that was imposed on the art form by the Franco regime, Flamenco once again began to flourish and become a people's music at a time when the people were, once more, in control.

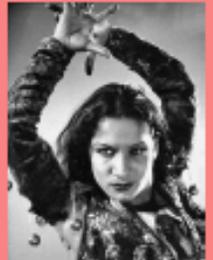


Following this trend, Camarón de la Isla's collaborations with virtuoso guitarist Paco de Lucía, produced some of the most influential flamenco recordings to date, such as the albums "El Duende Flamenco" and "Fuente y Caudal."



Mentioned previously, the virtuoso guitarist Paco de Lucía is another towering figure of flamenco. Renowned for his technical mastery, de Lucía's performances were characterised by intricate fingerpicking, rapid scales and improvisational skill, all of which were performed with not only remarkable speed but also clarity. This extraordinary technical skill is demonstrated in his groundbreaking compositions such as 'entre dos aguas' and 'Rio Ancho' which as well as showcasing his exceptional dexterity, also captured audiences worldwide with its melodic creativity and infectious energy.

In the realm of dance, the legendary Carmen Amaya is an absolute wonder who is celebrated not only for her fierce, powerful baile but also for her groundbreaking role as a female artist who redefined what was deemed appropriate and even possible for women in Flamenco. Born in the impoverished neighbourhood of Somorrostro in Barcelona in 1913, Amaya rose to international stardom with her unique style that combined intense, rapid footwork typically reserved for male dancers with a bold, passionate expression. Thus, she shattered gender norms within the flamenco community, where traditional female roles were much more subdued and graceful and where females were previously considered incapable of performing with such technical and rhythmic precision. I recommend watching her performance of 'Los Tarantos' on Youtube where the speed of her feet, hands and body make it difficult to believe that the video is not at all sped up!



In conclusion, Flamenco stands as an enduring cultural treasure deeply woven into Spain's national image. Its passionate energy and profound 'duende' have captivated Spaniards for centuries and are increasingly drawing admiration from international audiences. However as Flamenco gains global fame, it faces the risk of commercialisation which threatens to dilute its authentic essence. 'Flamenco Tourism' is becoming increasingly popular and modern flamenco is often packaged to meet tourist expectations rather than preserving its traditional roots. This gives rise to an increasing number of lukewarm and repetitive spectacles which are replacing the genuine, emotionally charged performances that Flamenco is known for. While it is incredible how such a unique part of Spanish culture and society is being shared across the globe, it is also becoming clear that preserving the raw emotional power and spontaneity is essential to protecting what makes Flamenco truly extraordinary.

Navratri

By Vritiksha

13B



Navratri literally translates to 'Nine Nights' (नव = nine, रात्रि = night). This festival actually occurs 4 times every year, but Sharad Navratri (which occurs 1 month before Diwali, usually in autumn) is the most widely celebrated.

A festival of colour, vibrancy and exuberance, it has its origins rooted in the ancient literature of the Ramayan epic. The number 9 is of particular significance for this festival because it reflects the 9 days of continuous fighting between the hero Ram and the villain Ravan. The 10th day, called Vijya Dashmi, marks the end of this intense battle with the death of Ravan symbolising the power of good over evil.

Hindus worship Durga Maa during this festival, with each day being dedicated to her 9 different forms: Maa Shailputri, Maa Brahmacharini, Maa Chandraghanta, Maa Kushmanda, Maa Skandmata, Maa Katyayani, Maa Kaalratri, Maa Mahagauri and Maa Siddhidatri.

Due to the cultural richness of India's different states, this festival is celebrated in various ways across different regions. Gujarat (West) brings it to life with the finesse, splendour and euphoria of the state's regional dance, Garba. The traditional dress - chaniya choli and dhoti - glisten and illuminate the night with iridescence - glowing beacons of hope overcoming the daunting night.

Dazzling hues blend and coalesce as dancers swirl in mesmerising turns, forwards, backwards, forwards in time with the dhols' booming rhythm. Halls and open fields buzz with the lively activity and energetic enthusiasm as millions congregate in ever-shifting circles. The intricate footwork is turned into light work by the deftness of the dancers' feet. Wooden sticks are infected by the upbeat atmosphere as they twirl and converge during Dandya Raas. The air is static with joy, excitement and vigorous concentration. Synchronised movements and a shared passion unite the flourishing individuals into a scene bursting with movement, pulsing with joy and radiating strength

La Noche de San Juan

Delanna Wijesinghe

Where Fire Cleanses, Water Blesses, The Past is Burned and the Future Begins - on La Noche de San Juan - 23rd of June.

WHAT IS IT?

La Fiesta de San Juan, held on June 24th, commemorates the birth of Saint John the Baptist, a pivotal figure in Christianity believed to have been born six months before Jesus Christ. Yet the most anticipated part of the event is actually the eve, la Noche de San Juan,

As dusk descends on June 23rd, marking the eve of the feast, cities, villages, and coastal communities come alive. Fires crackle, waves shimmer under moonlight, and the air is filled with drumming, laughter, and music. This is La Noche de San Juan, a night of ancestral power and elemental symbolism.



WAVES

Water symbolizes purification and renewal during La Noche de San Juan. In coastal Spain and Latin America, people jump over waves at midnight—often seven times—to cleanse themselves of bad luck and invite good fortune. In places like Puerto Rico and Peru, bathing in the sea or rivers is an essential part of the ritual.



BONFIRES

Fire is central to the festival, representing transformation and the cleansing of negativity. Bonfires blaze across beaches and towns, where participants leap over flames to symbolically burn away misfortune and welcome the light of summer.



FIREWORKS & FOOD

Fireworks illuminate the night, believed to scare away evil spirits and heighten the festive atmosphere. Families and friends gather to share traditional dishes—like Spain's paella or Peru's juane—while music and dance fill the streets, creating a lively celebration that lasts until dawn.





Pasodoble

by Katya

IIM

Si eres fan de 'Strictly', tal vez conozcas un baile de salón con raíces de España - pasodoble. Yo lo he bailado tantas veces que puedo recordar (habiendo pasado los últimos diez años en un estudio de danza) y abajo puedes ver una foto de mi pasodoble de una competición. Es definitivamente un estilo muy único y, quizás raro, pero, ¿por qué?

Primero, en la versión moderna, hace falta música muy particular, y la mayoría del tiempo, sólo puedes utilizar una canción (o una interpretación muy similar) - España cañí. La canción tiene 'highlights' en posiciones fijas, dónde los bailarines hacen una pose dramática y los coreógrafos enseñan que el hombre en la pareja es el matador, y la mujer es su capa. Se caracteriza por los movimientos bruscos del compañero masculino, que parecen casi arrogantes y, hoy en día, sus influencias del flamenco. Pero lo que más me fascina de este estilo de baile, es su historia. ¿Cómo una marcha militar se hizo en un baile competitivo?

Usando la etimología de su nombre, 'pas-redouble' en francés, una teoría fue desarrollada que era una forma de una marcha ligera, utilizada en los desfiles militares a finales del siglo 18° y eso es reflejado en tanto la técnica del baile donde das un paso desde el talón como en el ritmo. Todavía no es claro si su origen principal fue francés o español, pero sin duda, desde entonces, el baile ha tomado la ruta española. En el siglo 19°, comenzaron a tocar su música en las corridas de toros y por eso que el pasodoble se asemeja a la naturaleza de ellas. Llamaban a este estilo 'pasodoble taurino' y lo tocaban durante la entrada del matador o justo antes de la matanza.

Mientras que ciertos países latinoamericanos tienen sus versiones, como en México, Puerto Rico y Colombia, pasodoble se hizo popular solo en América en los años 1930. Es simplemente porque el baile era demasiado difícil; todos los movimientos son bruscos y rápidos y el pasodoble ocupa mucho espacio. Debido a su tradición de ser fuertemente coreografiada, el pasodoble comenzó a ser bailado sobre todo en competiciones, casi nunca socialmente o sin una rutina previamente aprendida. Pronto, el pasodoble moderno fue combinado con otros cuatro bailes (samba, cha cha cha, rumba y jive) como parte de la categoría de 'Latin'. Y ahora, millones de niños y bailarines profesionales lo bailan en todo el mundo (aunque el pasodoble pueda ser demasiado difícil para los pequeños dado que tienes que entender conceptos musicales bastante complejos).

Por curiosidad, te sugiero que veas unos videos de pasodoble en Youtube, especialmente las versiones modernas, porque, personalmente, diría que es un estilo muy infravalorado.



中国最重要的节日 — 春节 (The Spring Festival: China's Biggest Holiday!)

by Ruby

12D

春节是中国最重要的节日，它是庆祝农历新年的开始。因为农历是按照月亮计算得出来的，所以每年，春节的日子都不是固定的。一般来说，春节是在一月底到二月底之间。明年，也就是2026年，春节是二月十七号，标志着马年的开始。

虽然每年的春节都在冬天，但是中国新年被称为春节，因为它带来希望和新的开始。它象征着人们在最冷的日子过后对未来更加温暖和光明的期盼。

人们在春节之前会特别忙。他们会彻底打扫房子，以扫除旧年的厄运。商店和街道都挂满了明亮的红色装饰 — 在中国，红色代表着好运和幸福。人们都买新衣服，尤其是红色的衣服，也买很多庆祝春节的美食。

春节最重要的部分是家庭。数百万人长途跋涉返回家乡与家人团聚。这段漫长的旅行时期被称为春运。跟家人一起庆祝春节令人们即激动又开心。

最大的活动之一是除夕夜。家人们会聚集在一起吃一顿丰盛而特别的餐食，叫做年夜饭。桌子上满是美味的食物，很多菜品都有它特殊的意义。比如，吃鱼很流行因为人们要年年有余。此外，饺子被包成了元宝的形状，意味着财富；家人们通常会一起包饺子，有时候也会把硬币包在饺子里。谁吃到了包着硬币的饺子，谁就会在新的一年里有好运气！最后，人们也会吃年糕，象征着新年进步。吃完年夜饭之后，家人们会熬夜聊天，玩儿游戏，看春晚，一直到午夜。很多人也会放烟花爆竹，巨大的噪音是为了吓跑恶灵和厄运。

在新年的第一天，人们都会穿新衣服，尤其是红色的新衣服。孩子们会带着特别的祝福“恭喜发财”来给父母和长辈们拜年，也祝他们幸福安康。孩子们也都会收到装着压岁钱的红包。在接下来的几天里，人们都会拜访当地的亲朋好友，他们会互相送礼物来分享新年的美好祝愿。街道热闹而多彩，装饰着红灯笼，对联和窗花。街道上的舞龙舞狮活动会吓走恶灵，给人们带来好运。

春节意味着新的开始和希望。这是与亲人们相聚的特殊时刻，一起享受美食，分享喜悦，祝愿来年身体健康，好运连连，事业有成。它体现了家庭和传统在中国文化中的重要性。

The Spring Festival is the most important holiday in China. It celebrates the state of the new year following the lunar calendar, which is based on the phases of the moon. Because of this, the date changes every year on the normal calendar, usually falling between late January and late February. In 2026, it will start on 17th February, marking the start of the Year of the Horse.

Even though it often happens during the cold winter, Chinese New Year is known as the Spring Festival because it brings feelings of hope and new beginnings. It marks the wish for warmer, brighter days ahead after the coldest time.

In the days before the festival, people get very busy. They clean their houses thoroughly to sweep away any bad luck from the old year. Shops and streets are lit with bright, red decorations — red is the colour of luck and happiness in China. People buy new clothes, especially red ones, and lots of special food for the celebrations.

The most significant part of the Spring Festival is family. Millions of people travel long distances to return home and reunite with their families. This huge travel period is called “Chunyun”. Being together with family for this festival is exciting and brings joy to all.

One of the biggest events is on New Year’s Eve. Families gather for a huge, special meal called the “Reunion Dinner”. The table is full of delicious food, and many dishes have special meanings. For example, eating fish is popular because people want to have an abundance of goods and supplies for the next year and every year to come. In addition, dumplings are shaped like old money and mean wealth; families often enjoy making them together, and sometimes, coins are wrapped into the dumplings. Whoever gets a dumpling with a coin is thought to have lots of luck in the next year! Lastly, people also eat sticky rice cakes, which directly translates to “higher year”, symbolising progress. After the big dinner, families often stay up late talking, playing games and watching the special New Year TV show. At midnight, many people set off firecrackers and fireworks. The loud noises are meant to scare away bad spirits and bad luck.

On New Year’s Day, people wear their new clothes, often in red. Children greet their parents and older relatives with special wishes like “Gongxi facai”, or “Wishing you happiness and prosperity”. In return, the children receive red envelopes filled with lucky money. Over the next few days, people visit other family members and close friends in their local area. They bring gifts and share good wishes for the new year. Streets are lively and colourful, decorated with red lanterns, couplets and window paper cuts. Exciting lion dances and dragon dances are performed on the streets, bringing good luck and scaring off evil spirits.



Sanskrit: Bridging Ancient Wisdom and Modern Science

By Sharvari 12C

॥ श्री ॥

The fact that oldest surviving language in the world, Sanskrit, has been retained for thousands of years, is a testament to the sheer dedication, perseverance and cultural pride which can be found in humans, with its intricate lexical and semantic constructions reflecting the potential and complexity of the human brain. With evidence of the language being about from at least 1700 BCE, although it is very likely that it has been about for much longer, whilst, to put things into perspective, Old English only came about in 500 CE, it is truly remarkable that the language is still used in the modern world.

Sanskrit is a direct descendant of the prehistoric, hypothesised language of Proto-Indo-European (which scientists have been unable to find written evidence for), and whilst it was a part of the satem group of Indo-European languages (as opposed to the centum languages which spread towards the west, and include Greek, Latin, Germanic and Celtic languages), its influences can be seen to be widespread across the world. Indeed, many countries in the south-east of Asia, such as Cambodia and Indonesia, have Sanskrit inscriptions in their ancient temples, whilst the languages Balinese and Thai have many loan words from Sanskrit.

The word 'Sanskrit' (actually known as *sāṃskṛta*) itself literally means perfectly made, with 'good', 'together' or 'perfected' coming from *sām*, and *kṛta* meaning 'made', 'done' or 'work'. The name of the language itself reflects how Sanskrit's grammar rules and script, or *lipi*, were specially designed to make the most logical sense. Classical Sanskrit was specifically designed for the purpose of clear and efficient communication, by a number of ancient sages and grammarians, such as Pāṇini, in the sixth century BCE. Due to this, it has much more rigid word order and syntax rules than Vedic Sanskrit, having simplified its case and verb system, with very few syntactic variations in regional dialect.

With a minimum of 10,000 unique words being found in ancient texts, Sanskrit is by far the language on this planet with the greatest number of words; the nature of verb inflections, derivations and word compounding means that an infinite number of words can be created, allowing the human brain to express itself with no restraint. At least 50% of Sanskrit words have been retained in modern north and central Indian languages, although schwa deletion and variations in accents, alongside the loss of diphthongs and influences from other languages mean that most modern languages and Sanskrit are not mutually intelligible.

Whilst Sanskrit was prevalent for centuries in South Asia, another form of language, known as Prakrit, also arose across the Indian subcontinent. The name 'Prakrit' literally means 'natural' or 'original', since this was the term given to the distinct regional dialects which stemmed from Sanskrit, and were in use from the sixth century BCE onwards. These did not have such stagnant grammar constructions. Modern languages, such as Marathi, can be seen to have descended from Maharashtri Prakrit, and hence, from Sanskrit.

For millenia, Sanskrit has been used to convey religious and philosophical texts, including the Vedas, Puranas and the Upanishads, which date back to many thousands of years ago, as well as for mantras, poetry, songs and theatre forms across the subcontinent. When used in mantras, the phonology of the language was looked at with very close regard, in order to create specific vibrations of chakras across the body, depending on which letters and sounds comprised each line.

This, alongside a focus on the rhythm and meter of the mantras, meaning specific attention being given to breathing patterns, has meant that alpha waves and theta waves in the brain are increased, causing greater relaxation and sedateness. Other evidence of the positive impact of these scientifically composed mantras includes the resonance of different sounds reducing cortisol, the stress hormone, in our blood, relaxing the nervous system and stabilising the heart beat.

With so many classical languages, including Ancient Greek, Latin and Persian, sharing similarities with Sanskrit, it is evident that this language has been influencing languages across the globe for millennia. Even now, the English language has several loanwords from Sanskrit, including जङ्गल (jungle) and अवतार (avatar), but the journey of this language doesn't stop here! Whilst its common usage has dwindled, there are still some communities in which Sanskrit is spoken as a first language, such as the village of Mattur in Karnataka, whilst the Indian states of Uttarakhand and Himachal Pradesh have both listed Sanskrit as one of their official languages, showing the cultural significance which it still holds.

In the future, there is a wide scope for the usage of Sanskrit in the forthcoming field of computer science, due to the conciseness and unambiguity of the language - as opposed to the erratic silent letters found in romance languages! Its compact word formation and very well-organised, algorithm-like defined grammar rules make it a language which is exciting and potentially straightforward to work with in the context of developing AI and natural language processing. The use of Sanskrit in technology is fitting, considering that Indian poets such as Pingala (~200 BCE) have been exploring different artistic forms of meter and syllable stress for the language, finding concepts such as Pascal's triangle and binary switches before any other civilisation. The language which has endured for millenia unlike any other has the ability to take the modern, dynamic world even further!

Berlin in den Goldenen Zwanzigern: eine wiedergeborene Stadt

by Advika

12A

Das Jahrzehnt nach dem Ersten Weltkrieg, bekannt als 'die Goldenen Zwanziger', war eine Zeit außergewöhnlicher Veränderung für Berlin. Zwischen 1924 und 1929 hat sich die deutsche Hauptstadt aus dem Schatten des Krieges erhoben, um eine der dynamischsten, fortschrittlichsten und kreativsten Städte der Welt zu werden. Berlin während der Weimarer Republik war nicht nur ein Symbol der Erholung, sondern auch ein globales Symbol der Modernität, Kultur und Liberalismus.

Nach dem Chaos der Inflation und der politischen Instabilität der frühen 20er, ist Berlin mit der Einführung der Rentenmark und dem Dawes-Plan im Jahr 1924 in eine Zeit relativer Stabilität eingetreten. Diese wirtschaftliche Erholung hat die Stadt ermöglicht, schnell zu entwickeln. Berlin wurde bald zu einem Zentrum für Intellektuelle, Künstler und Performer. Die Stadt war voller Innovation, die sich allen Konventionen abgelehnt hat.

Kulturell war Berlin kaum zu übertreffen. Es war das Zentrum der deutschen Filmindustrie und produzierte bahnbrechende Werke durch Studios wie die UFA (Universum Film-Aktiengesellschaft). Regisseure wie Fritz Lang haben mit Filmen wie Metropolis (1927), ein dystopisches Meisterwerk der Science-Fiction und filmischen Technik, Filmgeschichte geschrieben. Gleichzeitig erlebte das Theater unter dem Einfluss avantgardistischer Figuren wie Bertolt Brecht eine Blütezeit, die von dem politischen Drama und experimentellen Bühnenformen geprägt war.

Das Berliner Nachtleben wurde legendär und Hunderte von Clubs, Bars und Kabarets haben die Straßen gesäumt. Diese Veranstaltungsorte waren mehr als Unterhaltungsstätten. Sie haben Raum für soziale und sexuelle Freizügigkeit angeboten und haben oft Themen angenommen, die konservative Normen herausgefordert haben. Die Kabarets haben, mit ihrer offenen Feier der LGBTQ+ Identitäten, die liberale Stimmung der Stadt widergespiegelt.

Berlin war auch ein Mittelpunkt der intellektuellen und naturwissenschaftlichen Förderung. Die Stadt hat Denker wie Albert Einstein, Philosophen, Schriftsteller und Wissenschaftler angezogen. Sie haben sich in Cafés und Hörsäle getroffen, um zu einer lebendigen öffentlichen Diskussion zu beitragen. Zugleich haben sich Mode und Design entwickelt, besonders mit der Bauhaus Bewegung, die Bauwerk und bildende Kunst durch das ganze Stadtbild geprägt hat.

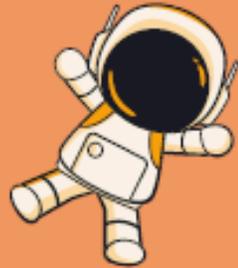
Aber die Goldenen Zwanziger waren nicht ohne Spannung. Unter der Oberfläche stieg die politische Trennung. Rechtsextremisten und Kommunisten haben sich häufig gekämpft und die Erinnerung an den Krieg war immer noch da. Die wirtschaftliche Erholung war zerbrechlich, denn es gab stark abhängig von amerikanischen Krediten. Diese Verletzlichkeit wurde leider mit dem 1929 Börsencrash deutlich. Die folgende Weltwirtschaftskrise hat Berlin schwer betroffen und hat die kulturelle Bewegung der 20er plötzlich aufgehört. In den folgenden Jahren haben die wirtschaftliche Not, politische Instabilität und der Aufstieg der Nazis zu einem dunklen Kapitel in der Berliner Geschichte geführt.

Dennoch bleibt das Erbe der 1920er Jahre in Berlin bedeutend. Es war eine Zeit, in der Kunst, Freiheit und Innovation trotz der Unsicherheit und der Vergangenheit geblüht haben. Die Goldenen Zwanziger haben Berlin in ein Symbol moderner Stadtkultur verwandelt, das bis heute Leute aus der ganzen Welt fasziniert.

Jejuo

By Sahana

10W



With the rise of K-pop and K-dramas, the Korean language has become famous worldwide. But did you know that the only language related to Korean is dying out? The Jejuo, or Jeju language is spoken by 5,000 out of 600,000 people on the island of Jeju. The biggest difference between Jejuo and Korean is the vocabulary: Jejuo retains many words from middle Korean and it also has many words from Mongolian and possibly Tamna, an extinct language related to Japan. Jejuo also has a simpler politeness system, with only four levels of politeness compared to Korean's seven and more vowel sounds.

While its isolation already made it different from mainland Korean, Jejuo began to diverge from Korean in the 13th century, when the island came under the control of the Chinese Yuan dynasty. Many Chinese soldiers were sent to the island at this time, and the mixing of Mongolian with the local dialect was part of what made Jejuo a separate language. By the 15th century, Jejuo was a completely different language. The language survived 4 centuries until the Jeju uprising of 1948. In reaction to this the Korean government, a dictatorship under Syngman Rhee, killed over 300,000 people, one fifth of the island's population. Another 40,000 fled for Japan. After the massacre Jejuo declined, with the younger generations learning standard Korean instead.

Nowadays most Jejuo speakers are in their seventies, and a combination of parents focusing on standard Korean to help their child's education and a view of Jejuo being a backwards language mean that the language is unlikely to become more prominent anytime soon. However, efforts are being made to keep the language alive. In 2010 the Jeju government allocated over \$500,000 to revitalisation programs, such as primary school Jejuo textbooks and free language classes for migrants to the island. These programs follow a pattern of revival in many aspects of Jeju culture, such as Doldam construction and Pearl fishing. Ultimately, it's up to the people of Jeju island to decide whether Jejuo survives.



“Wallahi, This Is Halal Slang: A Guide to Muslim Words You’ve Definitely Heard”

By Safiyah

10W

It’s Ramadan. You’re running on two samosas, twenty prayers, and roughly 0.2 hours of sleep. Someone asks if you’ve done your homework, and without missing a beat, you respond, “Wallahi, I was gonna do it after iftar.” Congratulations, you’ve officially stepped into the vibrant world of Muslim slang. It’s a glorious blend of Arabic, religion, culture, and pure teenage chaos. Whether it’s Eid or an average school day, this linguistic survival guide will help you navigate the terms you’ve likely heard echoing through the masjid, lighting up WhatsApp chats, or going viral on TikTok.

Wallahi (wah-lah-hee) translates to “I swear to God.” It’s typically used when someone needs their statement to carry weight — the kind that hits harder than your mum’s slipper. For example: “Wallahi I didn’t touch your biryani!” It means business. However, it’s not a phrase to be thrown around lightly. In Islam, taking an oath like this is serious. So only use it if you’re prepared to be questioned by your conscience — and probably your grandma.

Inshallah (in-sha-lah) means “God willing,” and is most often deployed when you want to agree to something without fully committing. Say a friend asks, “You coming to tarawih tonight?” If you answer with “Inshallah,” it could mean yes, no, maybe, or “I want to, but the leftover biryani in the fridge is calling my name.” It’s flexible — intentionally so.

Mashallah (ma-sha-lah) translates to “as God has willed,” and is used to express admiration or praise, usually to avoid invoking the evil eye. If you see someone in a stunning Eid outfit, a simple “Mashallah” is your way of saying, “You look amazing,” while also implying, “I’m not jealous, and may no harm come your way.”

Astaghfirullah (as-tag-fir-oo-lah) means “I seek forgiveness from God.” It’s what you say when you witness something inappropriate or questionable — like someone double-dipping at iftar. It can also be used more dramatically, such as when someone plays music during Ramadan. It’s part righteous disapproval, part comedic overreaction.

Alhamdulillah (al-ham-doo-lil-lah) means “praise be to God,” and is used frequently in everyday life. You say it after finishing a meal, sneezing, passing an exam, or even just finding your phone charger. For example: “I found the last samosa. Alhamdulillah.” It’s the Muslim equivalent of “thank goodness,” but infused with gratitude and barakah (blessing).

Haram and Halal (ha-ram / ha-lal) translate to “forbidden” and “permissible,” respectively. These words pop up in discussions about food, actions, memes, or general behavior. Saying, “That’s halal,” signals approval, while “That’s haram,” means someone might want to rethink their choices before their soul gets in trouble. A classic Ramadan debate? “Is this music halal?”

Bismillah (bis-mil-lah) means “In the name of God,” and is said before beginning almost anything — eating, driving, starting an exam. It’s even acceptable before starting an argument with your siblings. Picture this: you’re about to take your first bite of mango at iftar. “Bismillah.” It marks intention with blessing, no matter how small the act.

Why It’s More Than Just Slang

These words are more than just casual expressions, they’re part of a shared Muslim linguistic identity, used by people from over 50 countries, regardless of native tongue. Whether you’re Nigerian, Pakistani, Somali, Arab, or British-Bangladeshi, you’ve probably dropped a “wallahi” in conversation and heard five people respond with “mashallah.” It’s religious, yes, but also cultural, cozy, and sometimes hilarious. Especially in Ramadan and Eid season, these words bring flavor to every moment. So next time someone says “inshallah I’ll wake up for suhoor,” just nod, smile... and set an alarm for them. Wallahi, they’ll thank you later.





Bengali New Year

By Marwa

7R

Pohela Boishakh (Bengali: পহেলা বৈশাখ or পয়লা বৈশাখ) is the Bengali New Year celebrated by the Bengali people worldwide and as a holiday on 14 April in Bangladesh and 15 April in the Indian states of West Bengal, Tripura, Jharkhand and Assam (Goalpara and Barak Valley). It is a festival based on the spring harvest—which marks the first day of the new year in the Bengali calendar.

Pohela Baisakh celebrations started during the rule of the Mughal empire, representing the proclamation of tax collection reforms under Akbar. Its celebration is rooted in the traditions of the Bengali Muslim Mahifarash community of Old Dhaka. Presently, it is largely a secular holiday for most celebrants and enjoyed by people of several different faiths and backgrounds.



The festival is celebrated with processions, fairs and family time. The traditional greeting for Bengalis in the new year is শুভ নববর্ষ (Shubho Noboborsho) which is literally "Happy New Year". The festive Mangal Shobhajatra is organised in Bangladesh. In 2016, the UNESCO declared this festivity organised by the Faculty of Fine Arts, University of Dhaka as a cultural heritage of humanity.

During Mughal rule, land taxes were collected from Bengali people according to the Islamic Hijri calendar. This calendar was a lunar calendar, and its new year did not coincide with the solar agricultural cycles. According to some sources, the festival was a tradition introduced in Bengal during the rule of Mughal Emperor Akbar to time the tax year to the harvest, and the Bangla year was therewith called Bangabda.

On this occasion, males are seen wearing red or white Kurta with traditional designs on them, imprinted or embroidered. Women and young ladies wear red and white saree with blouses and put on flower crowns on their heads. Girls also dress in salwar kameez. They are seen wearing traditional ornaments and accessories along with their dresses. It is thought that it is because the traditional ledgers used in Haal Khata had a red cover with white pages.



The day is marked with singing, processions, and fairs. Traditionally, businesses start this day with a new ledger, clearing out the old which often involves inviting loyal customers and offering sweetmeats to them. Singers perform traditional songs welcoming the new year. People enjoy classical Jatra plays.

El Papel de Misioneros Católicos en la Opresión de la Población Indígena del Nuevo Mundo

By Rhea

12C

La conquista española del Nuevo Mundo tuvo lugar en los siglos decimoquinto y decimosexto, y resultó en la masacre despiadada de las poblaciones indígenas de estas zonas, que incluye México, Panamá, Perú, y algunas islas caribeñas, por nombrar algunas, debido a enfermedades, asesinatos, y esclavitud, así como también la pérdida de su cultura. Los misioneros desempeñaban un rol instrumental en mantener control español.

El sistema de encomienda era una forma de esclavitud impuesto a los indígenas por los españoles. Los nativos fueron forzados a pagar una contribución a un conquistador asignado, que se llamó un 'encomendero', por medio de trabajo, productos, o los dos. Los encomenderos tenían tierra y algunos esclavos nativos para incentivarlos a poblar en los lugares recientemente conquistados. Una gran parte del trabajo nativo tenía lugar en las minas de oro para satisfacer la avaricia de los conquistadores por riqueza. Las condiciones eran terribles, y muchos indígenas murieron trabajando en las minas.

Los primeros misioneros -17 franciscanos y 4 sacerdotes- llegaron a Haití en 1503, y fueron ordenados para predicar el cristianismo, y convertir a los nativos. Un decreto real dijo que los indígenas debían ser bautizados a la religión, y ser enseñados sobre el cristianismo. También dijo que los nativos debían vestirse 'decentemente', y vivir una vida cristiana 'civilizada'. Esto muestra como la religión y cultura indígena fueron destruidas por los motivos de la reina Isabel y Rey Fernando, que eran extremistas religiosos, y acabando de expulsar los judíos en España en 1492, habían tenido sus ojos puestos en extender el cristianismo por todo el mundo

Muchos misioneros, al llegar a Haití estaban horrorizados por el tratamiento de la población indígena, otros se convirtieron en encomenderos ellos mismos. Declaraciones de abuso llegaron al arzobispo de Sevilla, y por eso mandó un grupo de misioneros dejar el maltrato en Haití. Uno de estos misioneros fue Antonio de Montesinos, un dominicano. El cuatro de diciembre de 1511, durante un sermón a su congregación, Montesinos denunció apasionadamente a los conquistadores en Haití, diciendo que "están todos en pecado mortal y viven y mueren en él, a causa de la crueldad y tiranía que practican entre esta gente inocente". Una de las personas en el público fue Bartolomé de las Casas, que fue un sacerdote que participó en la conquista de Cuba, y fue testigo del asesinato de Hatuey, un cacique cubano que rehusó convertirse al cristianismo, y por eso fue quemado vivo en 1512 y la masacre de un pueblo entero de nativos desarmados en Caonao en 1513.



Fue un encomendero en Cuba, pero el sermón de Montesinos inspiró a abandonar su encomienda y dedicar su vida a proteger los derechos de los indígenas. Dicho esto, Las Casas aún creía en un sistema de esclavitud, pero usando esclavos africanos negros, en vez de nativos del nuevo mundo, así que creyó que los nativos del nuevo mundo fueron superior por ser súbditos españoles.

En 1512, Las Leyes de Burgos, fueron establecidas debido a los esfuerzos de los misioneros que querían obtener derechos para los indígenas. Las leyes regularon las horas y condiciones que los indígenas podían trabajar, sus casas, ropa, y tratamiento por los españoles además de los métodos usados para convertirlos al cristianismo. Sin embargo, las leyes fueron más ventajosas para los españoles, porque aún sostuvieron el control de los colonizadores a través del sistema de encomienda, sin aumentar el poder de los nativos desposeídos de derechos. El dinero siempre fue la prioridad de la corona y los conquistadores, los indígenas nunca fueron su preocupación, y por eso, nadie verificó que Las Leyes de Burgos se cumplieran, y sus modos de vida estaban destruidos, con el desmantelamiento de sus asentamientos, comunidades tribales, cultura, religión, y costumbres como pintando sus cuerpos y llevando sus ropas y joyas. En 1527, De Las Casas escribió, 'Brevísima relación de la destrucción de las Indias', desalentado por el fracaso de los misioneros como él.

En 1542, De Las Casas intentó cambiar el tratamiento de los nativos por última vez. Hizo campaña por la abolición del sistema de encomienda y poner los nativos bajo la protección de la corona española, y esta vez, fue exitoso. Las Leyes Nuevas entró en vigencia en 20 de noviembre, 1542, y dijo que fue ilegal forzar a un nativo a trabajar si no quiso, prohibió la captura de los nativos para convertirse en esclavos, y empezó el fin gradual del sistema encomienda, ya que ahora las encomiendas vuelven a la corona en cuanto al muerte de un encomendero. Aun así, las vidas de los indígenas no mejoraron, porque los agentes de la corona solían tener las encomiendas por un tiempo corto después del muerte del encomendero, y por eso querían explotar la tierra y los nativos tanto como sea posible, y muchos indígenas eran trabajados hasta la muerte otra vez. También, Las Leyes Nuevas fueron tan detestadas por los encomenderos y conquistadores, que una rebelión, liderada por Gonzalo Pizarro tuvo lugar en Perú, que era tan exitoso que Pizarro estaba en poder for 2 años antes de su captura y ejecución, así que Las Leyes Nuevas fue dejado en Perú. Después de todo, las vidas de los nativos no mejoraron, y en algunos casos de hecho empeoraron.

Para resumir, los sacerdotes y misioneros en el Nuevo Mundo tenían un rol muy importante en la subyugación de los nativos, ayudando a erradicar su religión en cultura a través de la conversión forzado de los nativos al cristianismo, y aunque algunos intentaron prevenir el maltrato como el sistema de encomienda, en definitiva, no ayudaron de forma positiva, y fracasaron dejar el genocidio de la población indígena, quienes, en 1492 sumaba 60 millones, un siglo más tarde solamente sumaba 6 millones, una caída de noventa por ciento, simbolizando la empeza de control español imperial, que pasaría durar más de tres siglos.

A TO Z OF DANCES

ATTAN (PASHTUN TRIBES, AFGHANISTAN)

BHARATANATYAM (TAMIL NADU, INDIA)

CUECA (CHILE; NORTHERN ARGENTINA; BOLIVIA AND PERU)

DABKE (LEVANTINE REGION)

ESKISTA (AMHARA REGION, ETHIOPIA)

FLAMENCO (ANDALUSIA, SPAIN)

GIGUE (BRITISH ISLES)

HAKA (MAORI CULTURE, NEW ZEALAND)

IRISH STEP DANCE (IRELAND)

JINGLE DRESS DANCE (OJIBWE COMMUNITIES, NORTH AMERICA)

KATHAK (VARANASI REGION, INDIA)

LAZGI (KHOREZM REGION, UZBEKISTAN)

MAMBO (HAVANA, CUBA)





NIHON BUYŌ (JAPAN)

OHANGLA (LUO COMMUNITY, KENYA)

POLKA (BOHEMIA, CZECH REPUBLIC)

QUADRILLE (FRANCE)

REGGAETON (PANAMA, PUERTO RICO)

SIRTAKI (GREECE)

TAMURE (TAHITI AND THE COOK ISLANDS)

ULEK MAYANG (TERENGGANU, MALAYSIA)

VOGUE (NEW YORK CITY, USA)

WALTZ (AUSTRIA AND BAVARIA, GERMANY)

XŌE (THAI MINORITY IN NORTHWESTERN VIETNAM)

YANGGE (NORTHERN CHINA)

ZOUK (THE CARIBBEAN BUT ALSO IN BRAZIL)



A TO Z OF SPORTS

ARNIS (PHILIPPINES)

BADMINTON (BRITISH INDIA)

CHAZA (COLOMBIA; ECUADOR)

DRAGON BOAT RACING (CHINA)

EKIDEN (JAPAN)

FIERLJEPPEN (NETHERLANDS)

GYMNASTICS (GREECE)

HORNUSSEN (SWITZERLAND)

ICE SKATING (SCANDINAVIA)

JUKSKEI (SOUTH AFRICA)

KI-O-RAHU (MAORI CULTURE, NEW ZEALAND)

LAAMB (SENEGAL)

MUKHA (PAKISTAN)





NOVUSS (LATVIA)

OINĂ (ROMANIA)

PEHLWANI (INDIA)

QIANBALL (CHINA)

RISTYNĖS (LITHUANIA)

SAVIKA (MADAGASCAR)

TEJO (COLOMBIA)

ULU MAIKA (HAWAII, USA)

VOVINAM (VIETNAM)

WOGGABALIRI

(WIRADJURI PEOPLE, AUSTRALIA)

XARE (BASQUE COUNTRY, SPAIN AND FRANCE)

YAĞLI GÜREŞ (TURKEY)

ZURKHANEH (IRAN)



PUZZLE PAGES!

What's the Time in Tallinn? (NACLO 2014)

Tallinn is the capital of Estonia, where about 1 million people speak Estonian, a non-Indo-European language closely related to Finnish.

The following expressions show how to tell the time in Estonian:



Kell on üks.



Kell on kaks.



Veerand kaks.



Pool neli.



Kolmveerand üksteist.



Viis minutit üks läbi.

Here are some numbers in Estonian:

6 kuus

7 seitse

8 kaheksa

10 kümme

A1. Translate the following times into Estonian:

- a. 8:45
- b. 4:15
- c. 11:30
- d. 7:05
- e. 12:30

A2. What do the following Estonian time expressions mean?

- a. Kakskümmend viis minutit üheksa läbi.
- b. Veerand neli.
- c. Pool kolm.
- d. Kolmveerand kaksteist.
- e. Kolmkümmend viis minutit kuus läbi.



Answer to the
Dumping
Dilemma:

Amelia

IMAGINE THAT YOU HAVE HEARD
THESE SENTENCES:

Jeremiah is not only sloshful but also weasy.

Even though frumsy, Jim is sloshful.

Strungy and struffy, Diane was a pleasure to watch.

Easy though weasy, John is strungy.

Carla is blitty but struffy.

WHAT QUALITY OR QUALITIES
WOULD YOU BE LOOKING FOR
IN A PERSON?

- A. BLITTY
- B. WEASY
- C. SLOSHFUL
- D. FRUMSY

H. Waorani Numbers (I/I)

[10 points]

Waorani is an indigenous language from Ecuador. The following arithmetic expressions involve the numbers from 1 to 10 in Waorani. The \times symbol is used to denote multiplication. The square of a number n is marked as n^2 . Each underlined sequence represents one number from 1 to 10.

(a) mēña mēña mēña mēña + mēña go mēña = āēmāēmpoke go aroke \times 2

(b) aroke² + mēña² = āēmāēmpoke

(c) āēmāēmpoke go aroke² = mēña go mēña \times āēmāēmpoke mēña go mēña

(d) mēña \times āēmāēmpoke = ṡpāēmpoke

H-1 Can you write these numbers in Waorani?

3 =

5 =

7 =

10 =

Global Dances Wordsearch

(from the A-Z of dances)

O	Q	G	G	I	G	U	E	K	A	E	Z	K	A
B	G	O	H	A	N	G	L	A	E	T	A	U	A
M	A	E	L	K	H	E	S	K	I	S	T	A	I
A	K	Y	A	N	G	G	E	E	S	A	A	U	
M	U	N	A	H	T	V	O	G	U	E	E	H	N
K	M	A	Y	T	A	N	A	T	A	R	A	H	B
A	I	K	A	T	R	I	S	A	C	E	U	C	L
K	U	X	G	L	E	P	O	L	K	A	U	T	X
R	E	G	G	A	E	T	O	N	A	O	S	A	O
Q	U	A	D	R	I	L	L	E	E	N	A	M	E
R	O	D	A	B	K	E	A	T	A	M	U	R	E
I	L	A	Z	G	I	O	C	N	E	M	A	L	F
T	H	K	K	U	O	Z	K	A	T	H	A	K	H
L	C	A	W	A	L	T	Z	L	L	B	T	L	A

BHARATANATYAM
XOE
KATHAK
CUECA
ESKISTA
QUADRILLE
YANGGE
HAKA
VOGUE
OHANGLA
WALTZ
GIGUE
POLKA
DABKE
SIRTAKI
MANBO
LAZGI
REGGAETON
ZOUK
FLAMENCO
TAMURE
ATTAN



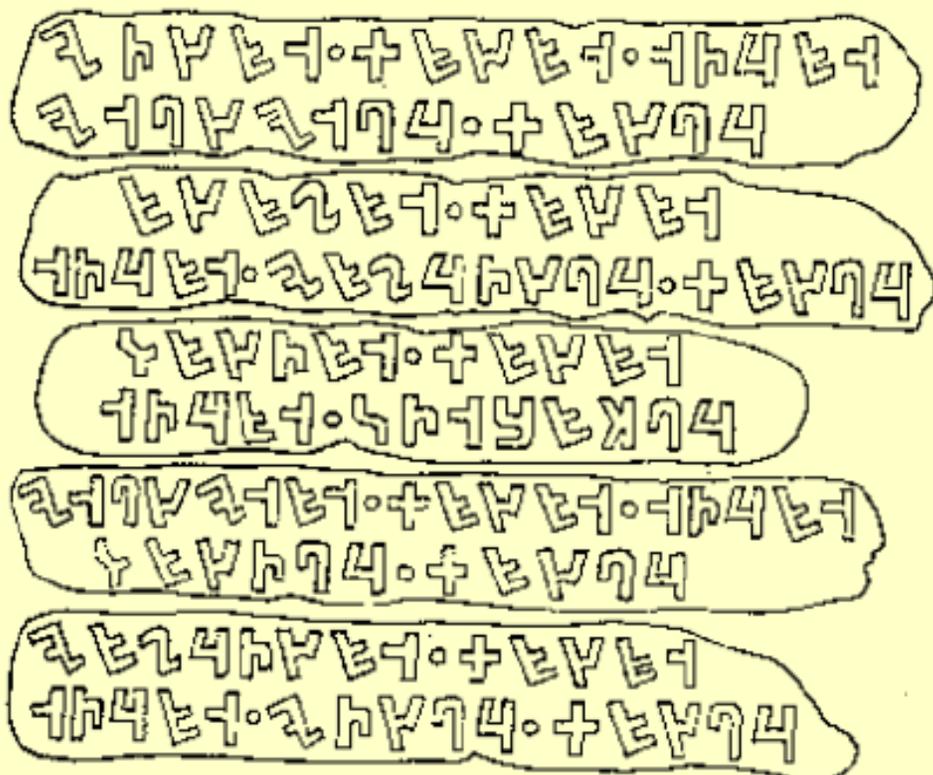
Ancient Inscriptions

During the bronze age and iron age (2,000 BCE to about 100 CE) many pre-Roman cultures of Europe experimented with writing systems. The following are five ancient inscriptions similar to those found on grave stones of kings in Central Europe. All that is known about these inscriptions is that they contain the same text (an epitaph), all are written in the same language, and in the same writing system. However, each inscription was written in a different time period.

Your tasks are to:

1. Establish the chronology of the inscriptions. That is, decide which one is the oldest, which is the next oldest, etc., all the way to the most recent one.

2. Determine whether there is only one possible answer to the first question, and explain your conclusion.



Linguistics

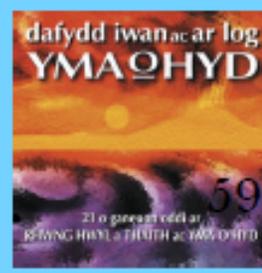
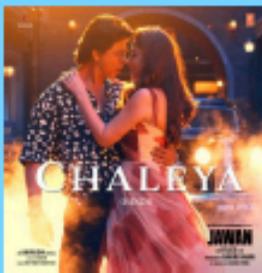
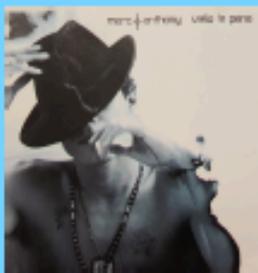
Q and A

Hello Fellow Linguists!

We're back again with our Q&A. However, This time we have a little treat for you. Not only are we always happy to answer all those questions about languages and culture, but we also have some of the Listening, Reading and Watching Recommendations from around the school. We hope you enjoy and maybe even discover a new song, book or Film!

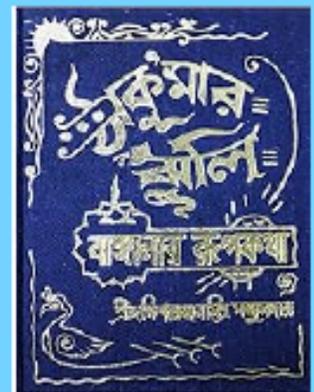
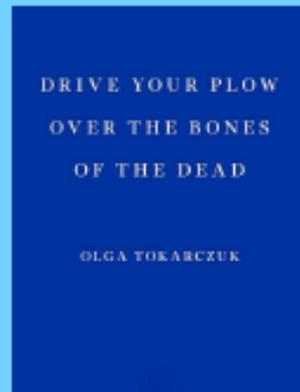
WHAT NON-ENGLISH SONGS WOULD WE RECOMMEND?

- *Valió la pena* by Marc Anthony
This fun salsa beat is great for a party.
- *Chaleya* by Arijit Singh
This Hindi song is romantic and cinematic. It's perfect if you're ever looking for a soundtrack to make your day sound like a movie.
- *Jetzt weinst du* by HE/RO, NESS.
The German title of this song translates to Now you're crying. Be ready for it to bring you to tears.
- *Christine* by Christine and the Queens
Hypnotic and melodic, this French language song will be stuck in your head for days.
- *Yma o Hyd* by Dafydd Iwan
This Welsh language song might sound familiar from sporting events or if you've seen the series Welcome to Wrexham.

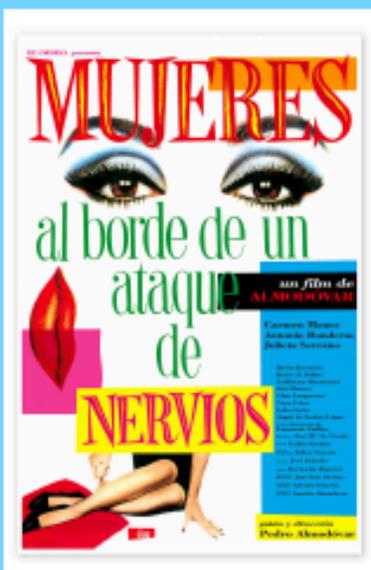


WHAT ARE OUR FAVOURITE FOREIGN LANGUAGE BOOKS?

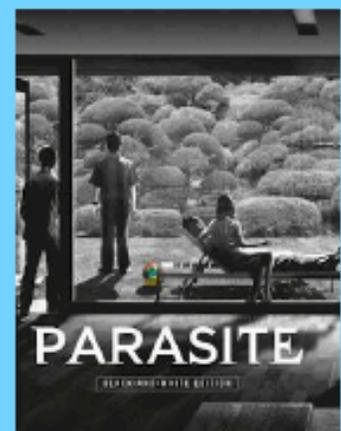
- *Emil und die Detektive* by Erich Kästner
If you're looking to develop your German reading, this book is heartwarming, exciting and inspiring with easily understandable language.
- *Los peligros de fumar en la cama* by Mariana Enriquez
A psychological horror short story collection, these Argentinian short stories are a must-read for horror lovers.
- *Drive Your Plow Over the Bones of the Dead*
This is an excellent 21st Century Polish mystery.
- *Thakumar Jhuli* by Dakshinaranjan Mitra Majumder
This a great collection of Bengali folk tales and fairy tales. A staple of Bengali children's literature, the stories are rich with history.



DO YOU LOVE LANGUAGES? WATCH THESE FILMS!



- 1) Parasite
- 2) Le Comte de Monte-Cristo
- 3) Patheraan
- 4) Das Leben der Anderen
- 5) À Bout de Soufflé
- 6) I'm Still Here
- 7) Pather panchali
- 8) Goodbye Lenin
- 9) Mujeres al borde de un ataque de nervios
- 10) Crouching tiger, Hidden dragon



**THANK
YOU!**

Wow! What an
insightful journey!
See you next time for
some more linguistic-
filled adventures!

