

Вопрос **Инфо**

Уважаемые участники!

Олимпиадное задание по направлению «Востоковедение» состоит из инвариантной и вариативной частей.

Инвариантная часть представлена заданием 1. Его необходимо выполнить **всем участникам на английском языке**.

Вариативная часть разделена на треки:

- **Трек «Востоковедение: современная Азия»** разделён на региональные блоки: «Социально-политические изменения в Китае (КНР)» (задания 2-3), «Социально-политические изменения в Корее (РК, КНДР)» (задания 4-5), «Социально-политические изменения в Японии в начале XXI в.» (задания 6-7), «Социально-политические изменения в странах Ближнего Востока и Северной Африки в XX-XXI вв.» (задания 8-9). В рамках трека необходимо выбрать задания **только одного** из региональных блоков и выполнить их **на английском языке**.
- **Трек «Востоковедение: классический Восток»** разделён на блоки: «История Древней Месопотамии» (задание 10), «Юго-Восточная Азия: языки, истории, культуры» (задание 11), «Традиционная Япония. История, словесность, культура» (задание 12). Участнику необходимо выбрать **только один блок** заданий трека и выполнить его **на русском языке**.

Вы можете сосредоточиться на выполнении заданий одного трека, чтобы претендовать на статус дипломанта I, II, III степени, или постараться выполнить задания обоих треков на высоком уровне, чтобы претендовать на статус медалиста по направлению.

Все задания выполняются в этой системе: решения вносите в специальное поле для ответов.

При выполнении заданий только трека «Востоковедение: современная Азия» (любого из региональных блоков) разрешено пользоваться ресурсами для перевода для перевода исключительно отдельных слов и выражений. Запрещено переводить целые фрагменты текста. Другими ресурсами и справочными материалами пользоваться запрещено.

Верим в ваш успех!

Вопрос **1**

Балл: 50,00

Read the article and answer the questions in English!

**ROBERT A. LEATH**

*"After the Chinese Taste": Chinese Export Porcelain and Chinoiserie Design in Eighteenth Century Charleston*

In 1756, the British poet James Cawthorn described the vogue for Chinese inspired art and architecture in 18th century Europe in his poem entitled On Taste. Cawthorn (1756) wrote:

Заключительный этап Олимпиады студентов и выпускников «Высшая лига» 2023-2024 уч.г.

*Of late, 'tis true, quite sick of Rome and Greece We fetch our models from the wise Chinese European artists are too cool and chaste*

*For Mand'rin is the only man of taste. . .*

*Whose bolder genius fondly wild to see His grove of forests and his pond a sea, Breaks out-and whimsically great designs Without the shackles of rules or lines.*

*Form'd on his plans our farms and seats begin*

*To match the boasted Villas of Pekin*

*On ev'ry hill a spire-crowned temple swells*

*Hung round with serpents and a fringe of bells. . . .*

*On ev'ry shelf a Joss divinely stares*

*Nymphs laid on chintzes sprawl upon our chairs While o'er our cabinets Confucius nods*

*Midst porcelain elephants and China gods.*

Cawthorn's poem describes the fashion for Asian export luxury goods that began in the late 16th century as a primarily aristocratic taste and, eventually, filtered down to the lesser gentry and the middle class (Jourdain and Jenyns 1967:11- 15; Jackson-Stops 1985:432). As international trade expanded, the European East India companies filled the western market with Asian goods, making them more readily available and affordable to modest consumers. By 1700, the fashion for entire rooms decorated with Chinese export porcelain and Chinese lacquer paneling, previously reserved for monarchs and nobility, became popularized through the published designs of the Frenchborn court designer Daniel Marot (Larry 1981:62-66; Cocks 1989:195-196).

Gradually, the presence of Asian goods in European interiors became commonplace and inspired European designs for objects in the whimsical Chinese style, known as Chinoiserie. This style reached its apex during the mid-18th century through the published works of European designers such as Jean Pillement, Thomas Chippendale, William and John Halfpenny, Sir William Chambers, and others, and the Chinoiserie style became broadly disseminated throughout the western world (Jackson-Stops 1985:435-436).

By the mid 18th century, Charleston imported an impressive array of Asian export luxury goods that included not only Chinese porcelain, but also textiles, lacquer and hardwood furniture, paintings, reverse paintings on glass, and scenic wallpapers.

The 18th-century writer Daniel Defoe attributed the British taste for decorating rooms with ornamental displays of Chinese porcelain to Queen Mary II after her marriage to Prince William of Orange. According to Defoe, it was Mary who then "brought in the Custom or Humour, as I may call it, of furnishing Houses with Chinaware, which spread to lesser mortals and increased to a strange degree afterwards, piling their China upon the tops of cabinets, scrutores and every chirnneypiece, to the tops of the ceilings and even setting up shelves for their Chinaware" (Cocks 1989:196).

Interestingly, the earliest reference to the ornamental use of porcelain in South Carolina occurred during Queen Mary's reign, in the 1686 inventory of losses suffered by the merchant Paul Grimbald after a Spanish and Indian attack. Grimbald's house contained a room ornamented in the style of Daniel Marot with alabaster images and "Toyes of chainy" valued at the sum of £9 (Baldwin 1969:24). By the 1730s, porcelain had become fairly commonplace in South Carolina. The Charleston merchant Robert Pringle wrote regularly to his fellow merchants in London, Hull, Boston, Newport, Antigua, and Barbados, seeking ready supplies for porcelain he could sell to his Charleston customers, "China Ware . . . being very Scarce & in great Demand here" (Edgar 1972:776-788). By the 1740s, porcelain appeared regularly among merchandise advertised in the South Carolina Gazette, such as David Crawford's notice for his store on Broad Street: "JUST IMPORTED . . . a large assortment of China ware as breakfast cups and saucers, dishes, plates and bowls of all sorts, tea and coffee cups and saucers, also 3 compleat sets of color'd china for a tea table" (SCG 1749). In addition to dinner wares and tea wares, 18th-century Charlestonians imitated the European gentry by using porcelain to ornament their interiors, massing it atop furniture, doorways, and chimney pieces in a decorative display designed to impress both friends and visitors. Today, these ornamental porcelain items are underrepresented in the archaeological record and survive most frequently in museum and private collections because they were expensive and highly valued. South Carolina's royal governor Arthur Middleton exhibited "a parcell of China on the scrutoire" at his Goose Creek plantation (CCPC 1738). Even more elaborately, the merchant William Hopton displayed "1 Double Chest of Drawers with China Jars, etc." in a bed chamber and "1 India Cabinet

with 2 sets China Jars" in the parlor of his Meeting Street town house (CCPC 1786). Similarly, the inventory of Charleston merchant William Bampfield lists "1 sett China Jarrs," and numerous other Lowcountry inventories mention Chinese porcelain "images" or "toys" and "ornamental china over the chimney" (CCPC 1751, 1774, 1781, 1793). The colonial chief justice Charles Shinner exhibited an entire "Toyshef with Chinese figures on it" at his Charleston residence (CCPC 1768b). Period newspaper advertisements illustrate the availability of these ornamental wares. In 1763, for example, the merchant firm of Hetherington and Kynock offered "a GREAT variety of China, and china Images" among their "assortment of European and East-India goods" recently imported from London (SCG 1763). Archaeology at Drayton Hall has uncovered only one small Chinese porcelain hand and leaf from "china Images" like those advertised, while the Miles Brewton House collection retains an intact 18th century Dehua porcelain figure of Guanyin, the Chinese goddess of mercy (Lewis 1978:198- 199).

Imported Chinese silks and Indian cotton textiles were the most highly valued fabrics of the 18th century, and period newspaper advertisements document their ready availability in Charleston by the 1740s. William Hopton and Thomas Smith, for example, offered "callicoes, chintz" and "a great variety of English and India silks" at their store on Broad Street (SCG 1742). In 1772, the vestry of St. Michael's Church ordered a set of "Crimson Indian Damask Curtains" for the organ gallery "to run upon Brass Rods & Rings Lacquered . . . a Gold Fringe Border, and double Gilt Pine Apple Tops at each end" (Williams 1951: 173-174). Eighteenth century Charlestonians frequently used these expensive Asian textiles to upholster their domestic interiors. The inventory of Sarah Trott, for example, listed "1 Sett India Callico Curtains" in her bed chamber (CCPC 1745). Likewise, the inventory of Mary Branford Bull included "a Compleat sett of fine India Chintz Furniture for a Bed and Windows and Covers for Chairs" (CCPC 1772). The most important mention of Asian export textiles in 18th-century Charleston, however, is the sale of furnishings belonging to Sir Egerton Leigh, South Carolina's last royal attorney general who fled the colony before the American Revolution. His goods at auction included "several suits of handsome Chintz Cotton Window Curtains lined and ornamented with Silk Fringe and Tassels" and "a complete set of Chintz Cotton Bed Curtains." Furthermore, the sale offered "elegant white and gold Cabriole Sophas and chairs, covered with blue and white silk, window curtains to match," and "one other set of Sophas and chairs, covered with black and yellow figures of Nun's work in Silk" (SCG 1774). The term "Nun's work" suggests colorfully hand-embroidered Chinese silk, an extremely expensive fabric occasionally used by the English elite as an upholstery textile. The presence of such costly goods among Sir Egerton Leigh's belongings suggests the existence of a stylish London town house interior in 18th-century Charleston.

Similarly, Charlestonians owned a surprisingly amount of Chinese export furniture, rare commodities usually associated with the European aristocracy and wealthy China trade merchants. The Chinese cabinetmakers working at Canton specialized in crafting European-style furniture, such as tea tables, chests, desk and bookcases, chairs, screens, and cabinets, made from either highly ornamented black-and-gold lacquer or exotic Asian hardwoods, such as ebony and rosewood, not found in Europe (Jourdain and Jenyns 1967:16-24; Jarry 1981 :127-134; Crossman 1991:220-288). Charleston inventories are replete with references to lacquer or "japanned" furniture (CCPC 1732, 1746, 1748a, 1760, 1767, 1781, 1786). The inventories of merchant Abraham Satur and attorney general Peter Leigh, for example, both mention "1 India Tea Table" (CCPC 1748a, 1759). Peter Leigh's inventory further lists "1 large 6 leaved Japan screen" and "1 four leaved India screen," referring to lacquer folding screens made in either Japan or China. The European East India companies had imported this form since the early 17th century (Impey 1989:182-188). Sir Egerton Leigh of Charleston owned a "curious and superb India Cabinet," a Chinese-made cabinet decorated with black-and-gold lacquer used to store and display important valuables and curiosities. "India" cabinets are included in nearly a half dozen elite-level Charleston inventories (CCPC 1746, 1748b, 1767, 1781, 1786). More impressively, Sir Egerton Leigh owned "a Rose Wood Desk and Book Case with Chinese Paintings on Glass very masterly executed," referring to a Chinesemade, European style desk and bookcase made of rosewood with glazed doors featuring Chinese reverse paintings on glass. This is the only known reference to Chinese export hardwood furniture in colonial North America (SCG 1774).

References to Chinese wallpaper and paintings also appear frequently in 18th-century Charleston documents. In 1744, the merchant Robert Pringle ordered from London a set of "India Pictures . . . about a foot square in frames glazed," referring to small sections of handpainted Chinese wallpaper which he thought might appeal to his Charleston customers (Edgar 1972[2]:688, 723). Known as

## Востоковедение

"India pictures," these wallpaper sections depicted scenes of Chinese peasant life, or Chinese landscapes with flora and fauna that certainly must have seemed exotic to western viewers. The 1751 inventory of Elinor Sandwell lists exactly such wares with "6 Pictures of East India Settlements in colours Framed & Glassed" valued at £20 (CCPC 1751). Similarly, Dr. William Pillans owned "20 Chinese Views in Frames" priced at £10 (CCPC 1768a). In 1791, the merchant Alexander Inglis exhibited "4 Chinese Paintings . . . In the Hall" of his Charleston town residence (CCPC 1791). Other options included using the wallpaper sections as insets for fire screens, as illustrated in plates 46 and 47 of Thomas Chippendale's (1754) *The Gentleman & Cabinet-Maker's Director*, or pasting them to the wall against a plain wallpaper background as part of a whimsical wallpaper scheme (Jourdain and Jenyns 1967:30–31). In 1756, the Charleston upholsterer Thomas Booden, who had apprenticed with the Royal Company of Upholders in London, advertised exactly such a treatment: "LA TEL Y imported from London . . . India pictures . . . fit for or naming walls" (SCG 1756b). Later, Booden and fellow London-trained Charleston upholsterer John Blott advertised "several sets of fine mock India paper . . . for the hanging of rooms, ceilings, stair cases, &c." and "Mock India Pictures, Flower Pot Pieces, &c." referring to less expensive English-made paper printed in the Chinese style (SCG 1756c, 1770). The demand for authentic hand-painted Chinese wallpaper had outstripped the ability of European East India companies to supply the market and gave rise to European manufacturers of a cheaper block-printed alternative.

Based on the text answer the following questions:

1. Which "Chinese-style" product categories were among the most popular ones? Give several examples of the goods in each category.
2. Give examples of borrowings from Eastern countries in the modern Russian culture.

### Вопрос **Инфо**

Задание по треку **«Востоковедение: современная Азия»** предполагает развёрнутый ответ **на английском языке** на вопросы регионального блока по проблемам истории и культурного развития одной из стран Азии:

- «Социально-политические изменения в Китае (КНР)»
- «Социально-политические изменения в Корее (РК, КНДР)»
- «Социально-политические изменения в Японии в начале XXI в.»
- «Социально-политические изменения в странах Ближнего Востока и Северной Африки в XX–XXI вв.»

Обратите внимание, что при выполнении задания по треку необходимо дать ответы на вопросы только одного регионального блока. Если ответы даны на вопросы из различных региональных блоков, то оценка ставится только за вопросы одного блока, по выбору жюри.

При выполнении заданий только данного трека (любого из региональных блоков) разрешено пользоваться ресурсами для перевода для перевода исключительно отдельных слов и выражений. Запрещено переводить целые фрагменты текста.

### Вопрос **2**

Балл: 25,00

What is the place of the fight against corruption in the internal policy of the Chinese leadership?

Вопрос 3

Балл: 25,00

What are the reasons for the slowdown in China's economic growth?

Вопрос 4

Балл: 25,00

What is the historical background of the current friendly relations between Russia and North Korea?

Вопрос 5

Балл: 25,00

What is the current state of the inter-Korean dialogue? What are the major determinants of North-South Korean relations?

Вопрос 6

Балл: 25,00

What is the impact of the Comprehensive Regional Economic Partnership (RCEP) on Japan's economy?

Вопрос 7

Балл: 25,00

How would you describe Japanese politics of equality in transition: the case of the burakumin?

Вопрос 8

Балл: 25,00

What was the role of the Social Media during the Arab Spring Revolutions with Comparative Focus on Egypt and Tunisia?

Вопрос 9

Балл: 25,00

How did the Conflict Between Khartoum and Juba lead to the Creation of the Republic of South Sudan?

Вопрос **Инфо**

Задание по треку **«Востоковедение: классический Восток»** предполагает работу с классическим текстом на восточном языке — перевод на русский язык, комментарий, развернутые ответы на вопросы:

- аккадский в блоке «История Древней Месопотамии»
- вьетнамский в блоке «Юго-Восточная Азия: языки, истории, культуры»
- японский в блоке «Традиционная Япония. История, словесность, культура»

Обратите внимание, что при выполнении задания по треку нужно выбрать текст только одного блока.. Если ответы даны на вопросы из различных региональных блоков, то оценка ставится только за вопросы одного блока, по выбору жюри.

При выполнении заданий только данного трека запрещено использование любых ресурсов для перевода.

Вопрос 10

Балл: 50,00

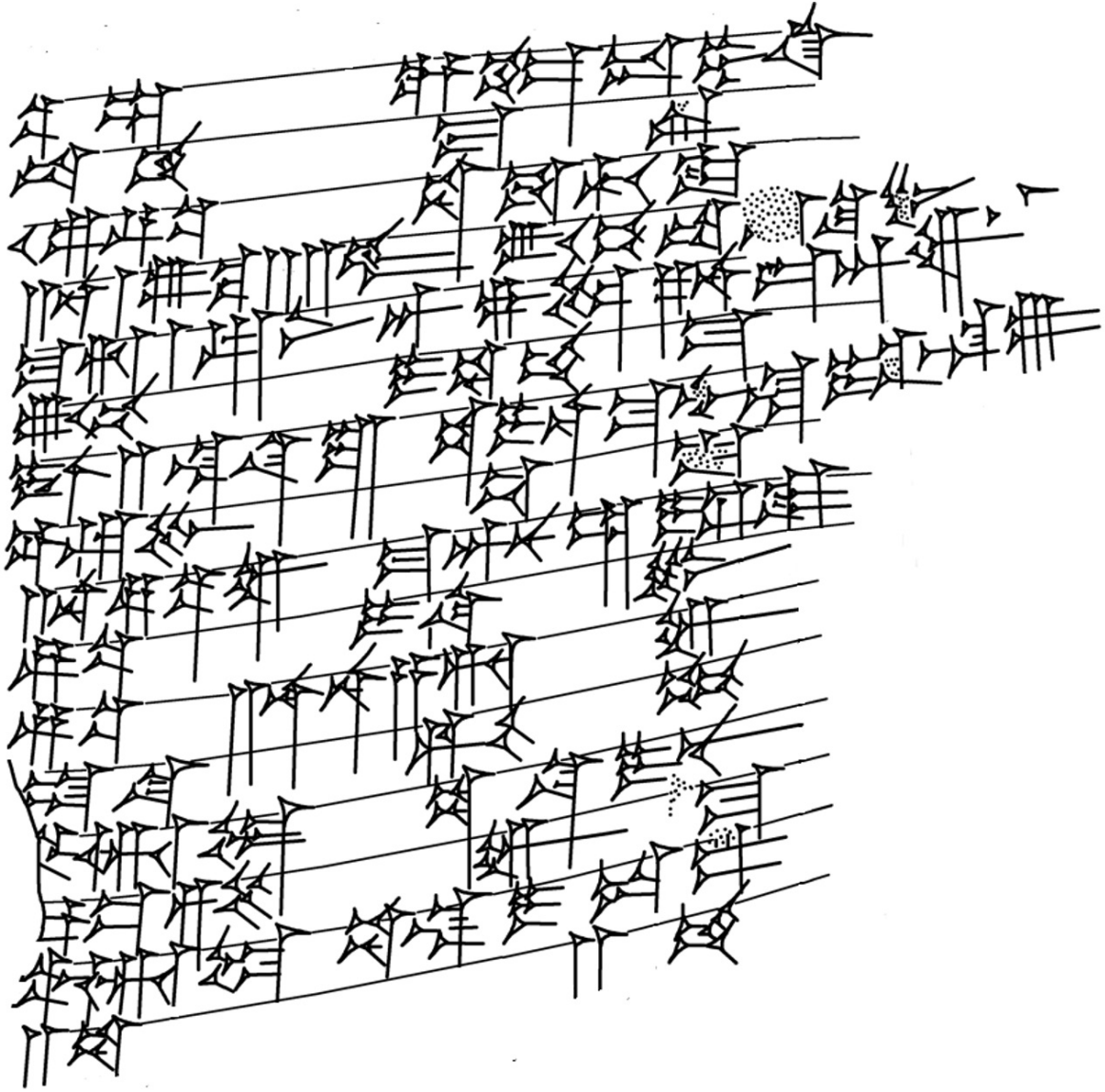
Подготовьте письменный перевод приведенного ниже отрывка из аккадского текста.

Письменно ответьте на следующие вопросы:

Как Вы считаете, когда и где (приблизительно) был написан этот текст? Аргументируйте свой ответ.

Объясните, в чем заключается описанный в тексте конфликт.





Вопрос II

Балл: 50,00

Письменно выполните задания и ответьте на вопросы.

К какой эпохе (времени правления какой династии) относится данное произведение? Какому автору приписывают его создание?

Предложите подстрочный перевод данного произведения. Там, где считаете нужным, предложите краткие филологические и культурологические комментарии в виде примечаний.

Определите стихотворный размер произведения, по возможности постройте его рифмо-слоговую схему.

Há dâm thương đẩu kê có chông,  
Thương vì một nỗi hầy còn không.  
Thương con cước rữ kêu mùa Hạ,  
Thương cái bè non giặt bể Đông.  
Thương cha mẹ nhện vương tơ lưới,

Thương vợ chồng Ngâu cách mặt sông.

Ấy thương quân tử thương là thế,

Há dám thương đâu kẻ có chồng...

Часть 2.

Письменно выполните задания:

Переведите на русский язык часть текста, выделенную жирным шрифтом.

Кратко охарактеризуйте проблемы современной вьетнамской литературы, которые выделяет автор статьи.

Trong thời đại thông tin ngày nay, văn học Việt Nam đương đại đã tham gia hội nhập với thế giới, trở nên đa dạng hơn bao giờ hết. Kể từ ngày mở cửa, văn học đã được mở rộng tự do. Trong tinh thần đó, đề tài và phương pháp sáng tác đã được mở rộng biên độ. Đề tài văn học không chỉ bị giới hạn ở "cái ta". Giờ đây, "cái tôi" và cái nhìn từ góc độ "cái tôi" chiếm lĩnh một vị trí trung tâm trong văn học. Trong phương pháp sáng tác, chủ nghĩa hiện thực xã hội chủ nghĩa không còn giữ vị trí trung tâm. Bây giờ là thời đại của sự đa dạng phương pháp, sự phong phú của các quan điểm tiếp cận, của các phương tiện biểu hiện nghệ thuật, không còn sự độc tôn và chi phối của một phương pháp sáng tác nào. Văn học nghệ thuật được tự do trong khuôn khổ pháp luật, tự do nhưng không được vi phạm pháp luật. Đó là thành tựu quan trọng của đổi mới văn học nghệ thuật.

Để thúc đẩy đời sống văn học phát triển mạnh mẽ hơn, nhiều thành tựu nghệ thuật hơn, chúng tôi xin nêu ra một số vấn đề được đặt ra từ đời sống văn học trong vài thập niên qua như sau:

*Một là*, cần nâng cao hơn nữa chất lượng các sáng tác văn học, hướng văn học đến những vấn đề nhân văn trong cuộc sống, đến nhiệm vụ xây dựng và bảo vệ đất nước; nâng cao tinh thần đoàn kết cộng đồng, tinh thần yêu nước, tinh thần dân chủ.

*Hai là*, cần chú trọng công tác đào tạo, bồi dưỡng những người viết văn, viết lý luận, phê bình trẻ; bồi dưỡng, đào tạo, mở các lớp nâng cao kỹ năng cho người viết; đầu tư thỏa đáng cho những sáng tác có chất lượng.

*Ba là*, giúp những người viết văn nắm bắt kịp thời hơi thở đời sống, nhịp sống thời đại trên tinh thần nhân văn và vì lợi ích dân tộc. Tạo điều kiện tốt nhất có thể để các nhà văn có điều kiện hội nhập văn học khu vực và thế giới.

*Bốn là*, làm cho văn học trở thành một trong những phương tiện để đoàn kết và hòa hợp dân tộc, góp phần xứng đáng vào công cuộc xây dựng và bảo vệ Tổ quốc; xoa dịu và xóa dần nỗi đau chiến tranh, nỗi đau chia cắt đất nước. Văn học luôn luôn đồng hành cùng văn hóa, chính trị và kinh tế.

*Năm là*, tăng cường tính chiến đấu của mảng lý luận, phê bình văn học, nghệ thuật, nhất là ở các cơ quan chỉ đạo, quản lý và các cơ quan văn nghệ chủ lực; kịp thời định hướng sáng tác, định hướng dư luận, giáo dục thẩm mỹ; đấu tranh kiên quyết với quan điểm, khuynh hướng sai trái, cực đoan.

Вопрос 12

Балл: 50,00

Переведите текст письменно с японского языка.

Письменно ответьте на следующие вопросы:

Опишите особенности дзуйхицу как литературного жанра и назовите хотя бы три знаменитых дзуйхицу, написанных средневековыми японскими авторами;

Как, согласно предположению автора данной статьи, персональные взгляды Камо-но Тёмэй и его верования отражаются в тексте «Ходзёки»;

Кратко опишите влияние буддизма на средневековую японскую словесность и назовите хотя



бы три произведения (не считая «Ходзэки»), написанные придворными, где оно, на ваш взгляд, наиболее заметно.

### 「方丈記」の主題

「方丈記」で長明が説きたかったことは何かについては、諸説が公表されているが、これを次の三つに整理することができる。その第一は、人とその住居の無常を説き、仏道にみちびき入れることを目的にしたものとなすもの。その第二は、方丈の庵における閑居生活の楽しさを説くために書かれたものとなすもの。その第三は、真実の生き方を求めて止まない、みずからの心の軌跡を記そうとしたものとなすものである。以上にあげた三つの説のうち、私見は、第二に近い面があるが、相当重要な点で諸説と相違する点があるので、その点について次に述べたいと思う。

「方丈記」の前半にあたる部分は、「ゆく河の流れは絶えずして、しかも、もとの水にあらず」に始まる序の部分といい、彼がその生涯に経験した不思議な事件の記述といい、心を悩ます出来ごとの数々を述べた部分といい、すべてこの世の住みにくく、人とその住居の常なきことを、強く印象づけるために構成され叙述されたものといえる。そこで、問題にされているのは、序の部分に明確に説かれているように、「たましきの都のうちに、棟を並べ、墓を争へる、高いいやしき人々の住居」に関することであり、人はその都に住んでいる人々のことであって、そのことはすでに細野哲雄氏の指摘されたところである。