

АНГЛИЙСКИЙ ЯЗЫК

НОМИНАЦИЯ 1

Перевод поэтического текста с английского языка на русский:

Something theatrical

*Come to the theatre, discern the actions, there on the stage,
With actors giving you their all, your interest to engage,
The light, scenery and music, the atmosphere is great,
There's drama, and there's comedy, it's a chance to celebrate.*

*Such power in the performance, which can always mesmerize,
The colour and the spectacle that unfolds before your eyes,
The musical and the pantomime, are all such fun to see,
The songs are awe inspiring, 'Cinderella' is for me.
A story of love and romance, with a happy ending too,
Also 'Aladdin and his Magic Lamp', with a genie spot on cue.*

*From Shakespeare, to playwrights new, they're there to entertain,
So venture to the theatre, your trip won't be in vain,
The costumes are fantastic, the settings are just right,
I know you won't regret it, so go and have a super night.*

Ernestine Northover (2005)

НОМИНАЦИЯ 2

Перевод художественного текста с английского языка на русский:

It was Phaethon who drove them to Fiesole that memorable day, a youth all irresponsibility and fire, recklessly urging his master's horses up the stony hill. Mr Beebe recognized him at once. Neither the Ages of Faith nor the Ages of Doubt had touched him: he was Phaethon in Tuscany driving a cab. And it was Persephone whom he asked leave to pick up on the way, saying that she was his sister – Persephone, tall and slender and pale, returning with the spring to her mother's cottage, and still shading her eyes from unaccustomed light. To her Mr Eager objected, saying that here was the thin edge of the wedge, and one must guard against imposition. But the ladies interceded, and, when it had been made clear that it was a very great favour, the goddess was allowed to mount beside the god.

Lucy, elegantly dressed in white, sat erect and nervous amid these explosive ingredients, attentive to Mr Eager, repressive towards Miss Lavish, watchful of old Mr Emerson – hitherto fortunately asleep, thanks to a heavy lunch and the drowsy atmosphere of spring. She looked on the expedition as the work of fate. But for it she would have avoided George Emerson successfully. In an open manner he had shown that he wished to continue their intimacy. She had refused. Not because she disliked him, but because she did not know what had happened, and suspected that he did know. And this frightened her.

For the real event – whatever it was – had taken place, not in the loggia, but by the river. To behave wildly at the sight of death is pardonable. But to discuss it afterwards, to pass from discussion into silence, and through silence into sympathy, that is an error, not of a startled emotion, but of the whole fabric. There was really something blameworthy (she thought) in their joint contemplation of the shadowy stream, in the common impulse which had turned them to the house without the passing of a look or word. This sense of wickedness had been slight at first. She had nearly joined the party to the Torre del Gallo. But each time that she avoided George it became more imperative that she should avoid him again. And now celestial irony, working through her cousin and two clergymen, did not suffer her to leave Florence till she had made this expedition with him through the hills.

НОМИНАЦИЯ 3

Перевод публицистического текста с английского языка на русский:

Medieval theatre

Popular traditions and secular theatre

The Middle Ages are the period in European history from the collapse of Roman civilization in the 5th century AD to the period of the Renaissance. This period was also called “The Dark Ages”, since it was marked by frequent warfare and a virtual disappearance of urban life. Though sometimes taken to derive its meaning from the fact that little was then known about the period, the term's more usual and pejorative sense is of a period of intellectual darkness and barbarity.

Most medieval theatre is not well documented due to a lack of surviving records and texts, a low literacy rate of the general population, and the opposition of the clergy to some types of performance. At the beginning of the Middle Ages, the Roman Catholic Church banned theatrical performances, mostly as an attempt to curb the excesses of the Roman theatre. In the tenth century, the liturgical drama was born in the *Quem Quaeritis*. This Latin kernalis based on the story from the New Testament in which Mary Magdalene and her companions discover Christ's empty tomb, and it was performed in the church or cathedral at Easter time.

By about 1250, however, the plays would move outdoors into the churchyard and into open fields, town squares, or the city streets. The plays were also presented in the local vernacular languages, instead of in Latin, as was the mass. This allowed the message of the Bible to be more accessible to the illiterate audience. These new plays in the vernacular based on Bible stories are called mystery plays. In England, they would sometimes be performed in day-long festivals (often during Corpus Christi) in groups of dozens of plays that traveled through town on wagons. Mystery plays were also written about the lives and miracles of saints, especially the Virgin Mary. By the late medieval period, several genres had developed in theatre. Morality plays, such as *Everyman*, personified Christian virtues and vices as they battled with one another for control of a mortal's soul. These plays were explicitly designed to teach a moral and improve the behavior of their audience.

Secular plays in this period existed, although documentation is not as extensive. Farces were popular, and the earliest known vernacular farce was the French *Le garcon et l'aveugle* (“The Boy and the Blind Man”), dating from the thirteenth century. In England, Robin Hood plays were popular, and all over Europe interludes with simple plot lines were performed at various social functions. Secular dramas were usually performed in winter indoors, and were

often associated with schools, universities, and nobility, who would have the resources, time, and space to perform organized plays.

Внимание: при оценивании работ в этой номинации жюри обращает особое внимание на работу с лексикой, реалиями и сохранение стиля изложения.

НОМИНАЦИЯ 4

Перевод текста специальной сферы с английского языка на русский.

Back by popular demand for its fifth successful year ...

BIZARRE BATH ...

"The highlight of our whole weekend was your extremely funny walkabout."

"I haven't laughed so much in years."

"It's a long time since I've laughed so much."

"I'll never forget it!"

"It was brilliant."

"The best value for money in Bath."

...is the unique evening entertainment that appeals to everyone. You'll laugh yourself silly when you join this celebrated stroll which takes an irreverent look at the city of Bath. You'll experience unforgettable mysteries, thrills, and surprises that stretch the traditional image of the city. So if you're looking for something hysterical rather than historical, why not join us?

What the papers say....

Bizarre Bath is weird and wonderful, poking fun at the more eccentric elements of the city, as well as using passers-by in an enormously entertaining piece of street theatre. It's the brainchild of entertainers Noel Britten and JJ who have taken their renowned acts all over the world, and who now provide an evening show that is unique to Bath.

On the evening I was there, a group of about 50 people - comprising locals, tourists, day-trippers and passers-by - had assembled at the Huntsman Inn for the start of the walk. Not that you have to do much walking. It's more of a gentle stroll, interrupted by moments of lunacy. It is clear that the tour's great success depends much on the presenter's interplay with the audience and the often bemused passers-by.

Evening Chronicle

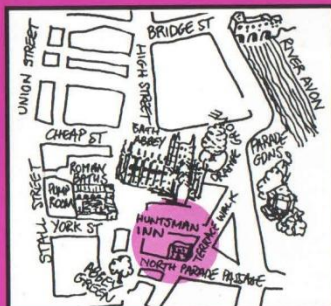
Georgian Bath at dusk has an atmosphere that is priceless - as does Bizarre Bath. It blends script and ad-libs, while gently ribbing passers-by and international guests (two New Zealanders were "the entire population - who's minding the sheep?"). A convivial, under-statedly spectacular evening enjoyable both for locals and tourists and with the ad-libs worth seeing several times.

Venue Magazine

Bizarre Bath leaves the Huntsman Inn, North Parade Passage, every evening at 8pm. The entertainment lasts approximately 80 minutes (but don't worry we're not walking for all that time!)

No pre-booking required.
Price £3.50 (students £3.00)

Private bookings and further enquires.
Tel: (01225) 335124



Huntsman Inn

Real Ale & Good Food

Why not make an evening of it and enjoy a delicious freshly cooked meal either before or after the walk? Our restaurant and Inn are fully licensed until 2am.

Tel: (01225) 460100

BIZARRE BATH

The Comedy Walk
As seen on TV

"An enormously
entertaining piece of
street theatre"

Evening Chronicle

8pm
EVERY NIGHT

Переведите рекламный текст и пришлите в письменном виде, сохранив оформление. Надписи под фотографиями можно расположить в столбик, представив рядом русский вариант и перевод. Нижняя часть рекламы может быть представлена в виде трех столбцов. Письменным переводчикам приходится сталкиваться с подобными заказами нередко, и требуется владеть не только навыками перевода, но и надлежащего оформления перевода.

НОМИНАЦИЯ 5

Ваше собственное поэтическое произведение на английском языке.

НОМИНАЦИЯ 6

Ваше собственное поэтическое произведение на русском языке.