

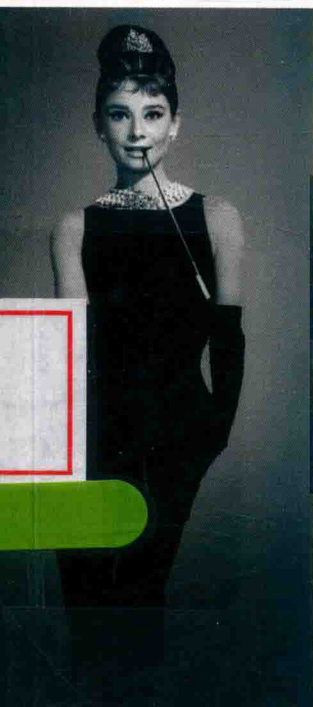
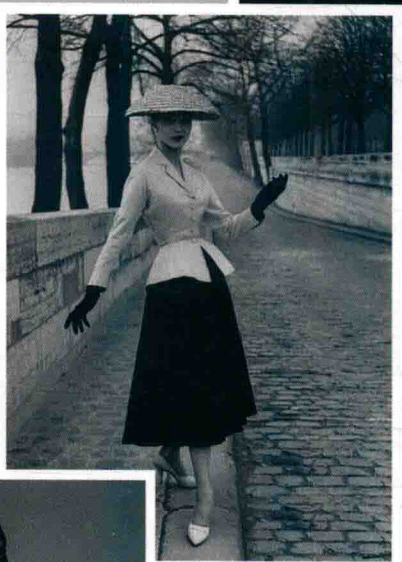
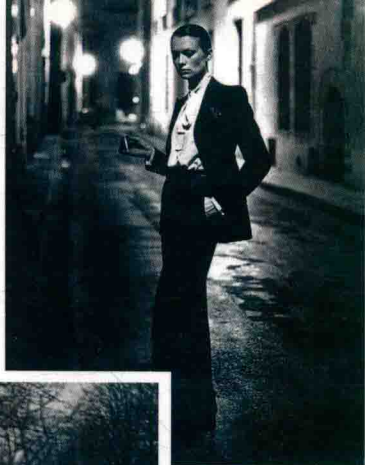
时尚英语

Fashion English

史亚娟 张慧琴 郭平建 主编

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前言

本书是一本时尚类大学英语泛读教材，主要针对具有英语三级及以上水平的读者。编者精心选择编写了64篇英语文章，根据文章的难易程度进行编辑删减，并针对难词难句进行翻译或注释，内容涉及与时尚相关的16个主题(中国时尚、外国时尚、时尚与艺术、女装、男装、面料、色彩、配饰、时尚模特、时尚理论、时尚传播、时尚电影、时尚品牌、时尚搭配及时尚美容等)，希望本书能够帮助读者学习时尚专业词汇，提高英语阅读能力，同时也能够丰富时尚文化知识，培养对时尚文化的热情和兴趣。

本书的编者是北京服装学院多年来一直从事服饰及时尚研究的教师，相信她们精心选编的文章能使读者开卷有益。当然，受到篇幅和作者水平的限制，本书不可能囊括所有与时尚相关的话题，并可能存在这样那样的疏漏，欢迎读者朋友们批评指正。

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Unit One Chinese Fashion

Passage 1

Hanfu Revival

The history of *Hanfu* goes back as far as the history of the Han people themselves. Nowadays *Hanfu* are only seen in performances or during certain festive occasions. Its distinguished features include long and loose sleeves and crossed collars, with the lapel on the right. It is often bound by belts around the waist. Cultural China breaks down the pieces of a typical *Hanfu*:

Yi (衣): Any open cross-collar garment, and worn by both sexes.

Pao (袍): Any closed full-body garment, worn only by men in *Hanfu*.

Ru (襦): Open cross-collar shirt.

Shan (衫): Open cross-collar shirt or jacket that is worn over the Yi.

Qun (裙) or Chang (裳): Skirt for women and men.

Ku (裤): Trousers or pants.

There are two parts overlapping on the front. This is called “Jiao Ling” (Crossing Collar), which is a main feature of nearly all Asian costumes. The order of the two parts is quite important. From the wearer’s point of view, the crossing is always on his/her right side, which is called “You Ren” (Right Front). Therefore an easy way to recognize *Hanfu* is that its collar forms a “y” shape if you look at the dress from the front.

Hanfu usually has a waistband, on which various little decorations are hung, including Yu (jade) and Chinese knots. These hung decorations, together with the long ribbons and relatively wide sleeves, can sway as one walks. Its idea is to cover up any imperfections and to accentuate the bodily beauty of an East Asian woman.

Last decade a revivalist movement in traditional Chinese culture took

off, as a central part of the movement was to campaign for the return of *Hanfu* as the national costume. On May 16, 2006, the government of Wuhan, capital city of central China's Hubei Province, organized a traditional rite of passage ceremony for 1,000 18-year-old students all dressed in *Hanfu*. During the latest Dragon Boat Festival (June 19), white-collar workers in China's major cities like Beijing, Shanghai, Guangzhou, Lanzhou and Chengdu donned *Hanfu* to take part in traditional ritual activities. And it's not only in China that *Hanfu* is making a come-back. Overseas Chinese are also passionate¹ about this ancient fashion. For example, in Japan, some Chinese students have begun wearing *Hanfu*. And increasingly, the central theme through all the emerging calls by *Hanfu* advocates is to have it accepted as the national costume². The significance of the existence of a national costume is quite obvious: Firstly, it is the cultural symbol of the country and the nation; secondly, it consolidates the cohesion of a nation³; and thirdly, it is a tradition that can be left to generations to come. In many countries, people will put on their traditional costumes.

In the long run, if *Hanfu* does catch on⁴, it will only be another beautiful clothing style added to Chinese traditional clothes in general. This is a time of rapid globalization. On such important occasions as the Asia-Pacific Economic Cooperation Leaders' Meeting, participants always wear the traditional national costume of the host country⁵. The more we globalize, the more we need our own national identity. From the birth of *Hanfu* to the Ming Dynasty (1368-1644), this costume had been evolving and perhaps adding features from the costumes of other ethnic groups⁶. Thus what keep the traditional culture alive are tolerance and the continuous absorption of fine factors of other cultures⁷. A few years ago, more than 20 domestic websites jointly put forward the proposal of using *Hanfu* as the ritual costume for the 2008 Olympic Games and also the costume for Han ethnic athletes in the opening ceremony. Every country has its traditional culture and China especially needs a cultural symbol to represent its long history and rich culture. The revival movement has happened in many places and is receiv-

ing more and more attention, but it is far from being a “*Hanfu* fever” as is exaggerated⁸ by the media. First of all, participants of the *Hanfu* revival movement are not as many as is reported, at most several hundred; secondly, this costume is restricted only to college students and teachers, or culture scholars; thirdly, its influence is quite limited.

Questions for Discussion:

1. What do you think about *Hanfu*? Tell us more details about *Hanfu* according to this article.
2. Do you think we need *Hanfu* now, and how to make *Hanfu* more fashionable?
3. What is the significance of *Hanfu* in our national revitalization?

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Notes:

1. *passionate*: 充满激情的。2. 这句话后半部分意为: 汉服倡导者复兴汉服的主要目的就是想将汉服作为国服。3. 本句意为: 作为国服会加强国家的团结。4. *catch on*: 流行。5. *host country*: 主办国。6. *ethnic group*: 少数群体。7. 本句意为: 传统文化保持生机的秘诀就在于它具有包容性的同时, 还能不断从其他文化中汲取营养。8. *exaggerate*: 夸张; 言过其辞。

Passage 2

An Introduction to *Qipao*

The *Qipao*, also known as the cheongsam¹, originated in Manchurian² China during the Qing Dynasty (1616-1912) when certain social strata emerged, among them the Banner People³. *Qipao* translates as “banner gown” and was originally a long, wide, loose-fitting garment⁴. Legend has it that a fisherwoman, feeling hindered by the expanse of material in her dress, set to work to make it more practical and tailored⁵ a long gown with slits up each side that would enable her to tuck her dress in at the front. At the same time, the young emperor had a dream that foretold that a fisherwoman wearing a *Qipao* would one day become his consort⁶. On waking, the emperor sent his men out to look for the woman and sure enough, they came across the fisherwoman. She became the emperor’s wife and soon, Manchu women began to copy her new style of *Qipao*.

Following the collapse⁷ of the Qing Dynasty, amid a period of great social change, women sought different clothing styles to reflect their increasing emancipation⁸. In the 1920s, influenced by Western fashions and thoughts infiltrating⁹ Shanghai and trends evolving¹⁰ in Beijing, as well as endorsement¹¹ by celebrities and the influential Song Qingling, the *Qipao* became narrower and shorter, more revealing of the feminine form. By the 1930s, women all over China could be found wearing figure-hugging¹² *Qipao*; it had not only become China’s national dress, but also a symbol of modernity.

In the 40s and 50s, women adapted their *Qipao* using more practical fabrics such as wool to make them functional in the workplace. During the “cultural revolution” (1966-1976), the adoption of the unisex¹³ Mao suit meant the *Qipao* was gradually phased out in China’s mainland, but in other communities, such as Hong Kong, it remained popular. Mirroring the Western trend of the mini-skirt, in the 60s, the *Qipao*’s hemlines¹⁴ were

raised further in defiance of sexual oppression¹⁵. Over time, more comfortable clothes and Western styles such as jeans, T-shirts and business suits replaced the *Qipao* as everyday wear and by the 80s, the *Qipao* was only worn at formal events or as uniforms in some sectors of the leisure and service industries.

In recent years, the *Qipao* has reappeared as an important fashion item in China. It is called improved *Qipao*. In 2007, the Shanghai Cheongsam Salon was established to promote the *Qipao* and celebrate its elegance. Initially, its membership was largely made up of retirees¹⁶, but lately, the salon has been attracting younger members. *Qipao* festivals have also entered the summer events listings in cities across China.

Today the *Qipao* is making something of a come-back as a source of inspiration for fashion designers. The 2013 Beijing Fashion Week held at the end of October saw a number of *Qipao*-inspired looks from China-born stylists. The designs featured new interpretations¹⁷ of traditional Chinese design culture such as blue and white porcelain¹⁸, Peking opera and tea culture. There also appears some important *Qipao* brands such as Mozen, Shanghai Tang, Blanc De Chine and so on.

Recently, world-renowned brands like Dior, Gucci, Louis Vuitton, Ralph Lauren and Versace, to name but a few, have all cited some *Qipao* elements in their designs. The trend has been helped along by celebrity support in both Eastern and Western cultures, too: Madonna, Nicole Kidman and Celine Dion have all been snapped in Chinese dress, and the Asian film industry has played a significant role in propelling the resurgence¹⁹ of the *Qipao* as everyday wear, a sure sign that Chinese haute couture²⁰ now occupies a prominent²¹ place in world fashion and that traditional Chinese style remains relevant to contemporary sentiments on a global scale. Outside the realms of high-end fashion shows, *Qipao* have also recently been spotted being worn more commonly in daily scenes.

Questions for Discussion:

1. How has *Qipao* developed in China in the past years?
2. What do you think of the relationship between *Qipao* and today's fashion?
3. If you are a designer, how will you extract design elements from a *Qipao*?

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Notes:

1. cheongsam: 旗袍, 长衫。2. Manchurian: 满洲的, 满洲人。3. Banner People: 旗人。4. loose-fitting garment: 宽大的衣服、服装。5. tailored: 剪裁讲究的。6. consort: 配偶。7. collapse: 土崩瓦解。8. emancipation: 解放; 自立。9. infiltrate: 渗透; 浸润。10. evolving: 衍变。11. endorsement: 代言, 认可, 支持。12. figure-hugging: 紧身的。13. unisex: 男女皆宜的; (指服饰等)不分男女的。14. hemline: 底边; 裙脚。15. in defiance of sexual oppression: 反抗性压迫。16. retirees: 退休人员。17. interpretations: 阐释。18. blue and white porcelain: 青花瓷。19. resurgence: 复兴, 中兴。20. haute couture: 高级时装; 高级女式时装。21. prominent: 显著的; 杰出的。

Passage 3

Zhongshan Suit

The modern Chinese Tunic Suit is a style of male attire¹ known in China as the Zhongshan Suit² (named after Sun Yat-Sen), and known in the

West as the Chinese Tunic Suit. Sun Yat-sen introduced the style shortly after the founding of the Republic of China as a form of national dress although with a distinctly political and later governmental implication³.

After the end of the Chinese Civil War and the establishment of the People's Republic of China in 1949, the suit became widely worn by males and government leaders as a symbol of proletarian⁴ unity and an eastern counterpart to the western business suit. The name "Mao Suit" comes from Chinese leader Mao Zedong's affinity⁵ for wearing them in public, thus tying the garment closely to him and Chinese communism in general in the western imagination. Although they fell into disuse among the general public in the 1990s due to increasing western influences, they are commonly worn by Chinese leaders during important state ceremonies and functions.

The Origin of Zhongshan Suit

When the Republic was founded in 1912, the style of dress worn in China was based on Manchu dress, which had been imposed by the Qing Dynasty as a form of social control. Even before the founding of the Republic, older forms of Chinese dress were becoming unpopular among the elite⁶ and led to the development of Chinese dress which combined the changshan and the Western hat to form a new dress.

The Zhongshan Suit was an attempt to cater to⁷ contemporary sensibilities without adopting Western styles wholesale. Dr. Sun Yat-sen was personally involved, providing inputs based on his life experience in Japan: the Japanese students' uniform became a basis of Zhongshan Suit. There were other modifications as well: instead of the three hidden pockets in Western suits, the Zhongshan suit had four outside pockets to adhere to Chinese concepts of balance and symmetry⁸; an inside pocket was also available. Over time, the suit had some minor stylistic changes, for example, the number of the buttons is reduced from seven to five.