



英语学习 **50** 王精选 · 访谈辑录

寻找香巴拉

In Search of Shambhala

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

英语学习 50 年精选·访谈辑录

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编者的话

对《英语学习》而言，2008年是不寻常的。1958年，作为中国第一本英语辅导杂志，《英语学习》诞生了——老课本般大小，薄薄的64页，刊名由时任外交部长的陈毅亲笔所题，墨黑儒雅的繁体字印在素朴清新的封面上。而今，整整半个世纪过去了，中国人对西方以及英语这门语言的了解与认识发生了巨大的变化，而《英语学习》也在这段历史中留下了自己深深的印迹。

50年来，《英语学习》不改初衷，坚持严谨而不失活泼、品位与趣味并重的办刊风格，为真正成为读者们“学习英语的终身益友，了解世界的精彩橱窗”奋斗不已，而读者回馈我们的则是信任与支持，《英语学习》巅峰时期百万的单期发行量便是明证。对于这些，所有参与过《英语学习》建设的人是自豪的，所有热爱《英语学习》的人是自豪的。

读者朋友与《英语学习》之间的深厚情谊是通过阅读一篇篇文章积累起来的。在阅读一篇篇文章的过程中，读者与作者进行着思想与思想的碰撞、心灵与心灵的交流。我们一直珍视这种难得的阅读体验，努力为读者甄选优秀的作品，推出周年纪念精选本，正是这种努力的进一步延伸，也是对广大读者多年支持的最好馈赠。

《英语学习》50周年精选本系列汇集了创刊以来历年杂志的精华，按所收录文章内容分为十卷。《纽约不怀旧》（别样风土卷）

撷取《英语学习》“地理·人文”栏目的美文，展示了一幅幅异域图景，是难得一见的“诗意和激情栖息”之所；《你的生活你的皮夹里》（短篇小说卷）是作家们营造的与现实平行的另一个世界，置身其中你会深深体味这一虚构世界的魅力；《那些芳香迷人的花儿啊》（人生心情卷）为“人生纪事”栏目的集锦，音乐、爱情等诸般生活的美好，可以在这个集子里觅得；《沙发上的弗洛伊德》（风采人物卷）是“聚光灯下·人物”的精选，荟萃了当今各行各业名人的故事，为你拨开光环人物的面纱；《和比利跳慢舞》（英诗品味卷）收录“诗歌”栏目多年来叩人心门的英文诗句，一诗一世界，每读总关情；《偏见·旅行》（一抒己见卷）为“瞭望台”栏目集锦，每篇英文文章都伴有与之相映成趣的中文阅读感评，两种解读不拘一格，相得益彰；《辫子和英国诗》（短文英译卷）辑录了主题、文体多样化的中文短文，每篇短文的英译都经过专家的悉心打磨，并伴有详细的注解来传授翻译之道；《寻找香巴拉》（访谈辑录卷）以访谈形式探讨热点话题，访谈嘉宾形形色色，他们的观点助你发现解读世事的新思路；《别了，漫游奇境的爱丽丝》（流行趣味卷）集《英语学习》系列之《阳光英语》杂志的精彩内容于一册，追踪明星动态，解密流行热点；《郁闷的奶酪》（百象管窥卷）是《英语学习》系列之《新锐空间》杂志的精选，既有世界各地的趣闻奇事，又有职场问题的独特解读，令你在阅读的同时感受这世间的缤纷万象。

这套丛书的所有文章都曾在《英语学习》及其系列刊物中登载，在突出人文旨趣、深入介绍西方社会文化、增进阅读者的英语修养的理念指导下，此次淘选过程中我们又对之进行了深入细致的整理和加工（所有文章的背景和注释均为当时情况的介绍），希望能给予读者更强的知识性和趣味性。最后，谨以此丛书向王佐良、许国璋、周珏良、刘世沐、刘承沛、熊德轲、高厚望、郑荣成、朱炳和等关怀《英语学习》成长的前辈及为杂志付出过心血的所有编者、作者表示敬意，并向予以我们最大支持的广大读者深致谢忱。《英语学习》的一贯宗旨是让读者充分体会阅读的乐趣、提升英语阅读水平，相信这套丛书也会使大家读得兴味盎然，获益颇丰！

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Fashion

Y: Yang Rui, anchor of *Dialogue*, CCTV-9

C: Natalia Colian, French fashion designer

M: Antonio Maria Mahdini, Italian fashion designer

时 装

Y: Both of you are fashion designers, so let me ask this question to start with: How do you define “fashion”?

C: “Fashion” is a broad word. We have employed this word with so many connotations but for me fashion is an industry and all the connected jobs around the apparel and textile clothing, for example, photographers, make-up artists, communication agents, advertising agents, media—everything that is related to this world of fashion.¹

M: A huge business. In fashion business, communication and marketing take more than 70 percent of the profit. To give you an example, if the cost of a certain product is 10 dollars, the market may sell it for 180 dollars because you have to pay for all the steps of the research, marketing, communication, promotion, etc.

1. connotation: 内涵意义; apparel: 衣服, 服饰; make-up artist: 化妆师。

Y: Both of you must be proud of your own fashion culture but I wonder which country you would regard as the flagship in world fashion industry.

C: It's difficult to say. I mean, French fashion industry is strong in Europe but many other countries are influential in the fashion scene. The London designers, many of them are working for French industry. And there are Japanese designers, who were very influential in the 1980s. Perhaps Chinese designers will lead in the next century?

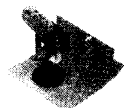
M: Money is everything in fashion business. Italy has exported 8 billion dollars of garments², shoes, bags and fashion accessories... the biggest amount of money in fashion business. That is my answer to who is the leading business.

Y: This gentleman keeps talking about money and business. And yes, of course, fashion has a lot to do with money. Now, my next question is: Do you think you can tell one's character and personality by what they wear?

C: You know there is a strong connotation to the colours. Let's say, personally I know that when I am wearing black I am in a sort of bad mood because for me black is a kind of neutral colour that I wear when I don't want anybody to notice me or when I don't want to be... you know, ... to have any type of character. I see in the Chinese market, this season particularly, there are a lot of colours. I think the

.....

2. garment: 衣服, 可指衬衫、外套、裙子、裤子、长袍等。



sense of individuality is growing in the Chinese market.

Y: Why do some people look at fashion as something... superficial?

C: I think when you are struggling for life, struggling to get money or struggling in your daily life, fashion, of course, is really the last thing you would consider. So people might say that it's a frivolous³ activity. But in fact when you work in fashion, it's really a serious business. We work hard. Every six months we have to invent a new collection, we have to start from scratch again.⁴ Even if you become successful with one collection you may fail with another. So for professionals fashion is not a frivolous thing. (M: a tough job) It's a tough job.

Y: Is it true that fashion reflects one's social status?

C: I think this idea belongs to the 1980s when one would wear a brand to achieve certain social status or recognition. But today, you know, fashion is accessible to everybody. In Europe, for instance, there are chain stores that provide accessible and trendy fashion for everybody. The brand is not everything.

Y: One thing that somewhat amazes me is that in New York whatever strange clothes you wear nobody would seem to eye you up and down with a sort of odd look. Why is that?

3. frivolous: 无足轻重的。

4. collection: 时装展览; from scratch: 从头做起, 从零开始。

C: I think it's the case with most of the huge capitals in the world. We are so diverse. There are so many people with so many different backgrounds. Every day you meet different people and the chances for you to meet the same person are rare. So we get used to this. We get used to meeting different people.

Y: So diversity is a key word in the vocabulary of fashion, right?

C: Right.

Y: Some people think fashion is about creation of the new and breaking with the old, do you agree?

M: Nothing can be done without looking back at the past. In my school—I attended a formal fashion design school in Italy—we studied history, we studied art, and we studied customs, customs since the 13th century.

C: When you work as a fashion designer you start working at a collection. You always want to recycle beautiful things from the past but give them a fresh new look. Take embroidery for example. In China there is such a beautiful tradition with embroideries. We can reuse them for today. We can change colours and use them on different fabrics. There are many ways to reuse the past and I think that enriches fashion.

Y: It seems whatever changes are taking place in fashion industry there is



always something that is reminiscent⁵ of the past. Do you think there is a kind of everlasting fashion, Natalia?

C: The everlasting fashion, I wish, from now on would be diversity. I hate, you know, I hate the total look⁶. I hate the idea of everybody getting dressed the same. I wish that in the future we will have more and more diversity in fashion, a diversity of trends that will fit with each person's attitude, each person's life style.

Y: Do you think a fashion designer works more for aesthetic value or for the market, Natalia?

C: I think it depends on the designer. There is one girl whom I really admire. She is the chief designer at a fashion company. She has personal convictions when it comes to the aesthetic and she practices them in designing her collections. For example, she never uses fur because she believes in animal protection. It's her personal view and it joins her aesthetic taste.

Y: French fashion is becoming more and more international. I wonder what are the sources of inspiration for French designers.

C: Sources of inspiration? Well, in the West we are attracted by what we know and what we don't know. What we know, of course, is all the history of French culture and tradition. And the attraction for French

5. reminiscent: 使人回想的。

6. the total look: 指所有人都穿着千篇一律、没有自己特色的服饰。

designers at the moment is what you may call Asian spirit. They all turn to Asia for other sources of inspiration.

Y: What is your impression of Chinese fashion industry?

C: I was really puzzled by the differences in planning. You know the schedule is very different from that in Europe. You work at almost the last minute at the winter collection—you decided at the last minute. In Europe the development takes months and months ahead.

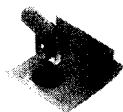
Y: As fashion designers you must have been working with different models. What qualifications do you think a good model should have?

C: First of all, a good model should be outstanding in looks. She should be elegant and natural—the way she behaves, the way she is. But behind this the most important for me is personality. A good model shows her personality through her face, through the way she speaks. And it is very important that a model is intelligent.

Y: What do you think, Mr. Mahdini?

M: I don't think I would ask for all that in a model for a fashion show. To me, a model is a tool to be used for conveying the meaning and message I want to communicate through the show. I choose models according to the message I want to give.

C: This is definitely not my vision. Models are human beings and they are part of my team. When we work as designers we work with all the



team involved in the creation of the collection—I mean they are part of this. And I don't believe they can be only tools. They are the image so they should carry the emotion and personality.

M: What I mean is they are tools for only 4 or 5 minutes in the show. The job of a model is to express exactly what the designer wants to express. I say they are tools not because they are not human beings. No, no, no. In fact, off stage we are friends and I have very good relationship with them.

Y: Now you are giving a fair picture of models. Okay, I have one more question before we close our interview. What do you think of the general street wear⁷ in China... or maybe Beijing now that we are all in this city at the moment?

C: The general street wear... I think the casual street wear in Beijing is strongly influenced by the American spirit of causal brands, which are putting accent on comfort and a kind of laid-back spirit.⁸ I think they'd win very well on the market. **T**

7. the general street wear: 街头的大众服饰。

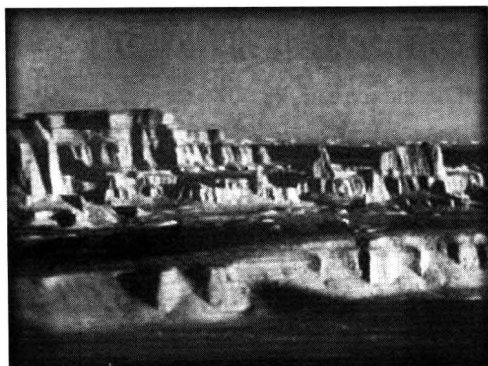
8. put accent on: 注重, 强调; laid-back: 悠闲的, 懒散的。

Preserving Cultural Heritage for the Future Generations

S: Shu Lei, anchor of *Dialogue*, CCTV-9

M: Edmond Moukala, Culture Officer, UNESCO's¹ representative office
to China

..... 为后代保留文化遗产



楼兰古城

1. UNESCO: =United Nations Educational, Scientific, and Cultural Organization,
联合国教科文组织。



S: The United Nations has designated the year 2001 to 2010 as a decade for a culture of peace and non-violence for children of the world. Today we have invited Mr. Edmond Moukala, a culture officer from UNESCO, to our studio to talk about promotion of cultural understanding and preservation of cultural heritage.

S: Being a culture officer, you must have some interesting stories to tell us both in terms of professional and personal experiences.

M: Yes. I would say that for me, as a culture officer coming from an African country—I'm from Congo²—and being educated with the French culture system, coming to China was almost like penetrating another world. Now I feel more comfortable here than in Congo. When I was young, my brothers and sisters used to call me a little Chinese.

S: How could that be?

M: Because my eyes are a little bit smaller compared to the majority of Congolese people. So I've been growing up with this nickname of Chinese though I knew very little about China except Chairman Mao and Zhou Enlai. I knew those great names when I was a youth in Congo. I believe one of the driving forces that cause me to look for and to work in the field of culture is that I'm fascinated by the Chinese culture. I'll say that it is because of Chinese culture and China that I'm working in the field of culture. I'm the first culture officer appointed

2. Congo: 刚果 (布), 非洲中西部国家。