**Audrey Hepburn — A true angel in this world**

**奥黛丽·赫本——人间天使**

**1 Audrey Hepburn thrilled audiences with starring roles in noteworthy films like Breakfast at Tiffany's, Sabrina, Roman Holiday, My Fair Lady, War and Peace, and Always.**

**奥黛丽·赫本在《蒂凡尼的早餐》、《龙凤配》、《罗马假日》、《窈窕淑女》、《战争与和平》和《直到永远》等出色电影中主演的许多角色让观众为之陶醉。**

**2 Despite her success in the film domain, the roles she most preferred portraying were not in movies. She was an exemplary mother to her two sons and a UNICEF (the United Nations International Children's Emergency Fund) Ambassador of Goodwill serving victims in war-torn countries.**

**尽管在电影界获得成功，但她最愿意塑造的角色却并不在影片中，而是做两个儿子的模范母亲和联合国儿童基金会亲善大使，为饱受战争蹂躏的人们服务。**

**3 As a young girl during the Nazi occupation of her native Holland, Audrey Hepburn was aware of the brutality, death, and destruction of war. She was hungry and malnourished, as her family was bankrupted as a result of the invasion. Audrey's father abandoned the family, and two of her uncles were taken captive and killed. Audrey was grabbed off the street by Nazis and placed in line to be sent to a work camp. When the guards glanced away she darted off, barely escaping, and huddled in a cold, foul basement full of rats.**

**作为一名在纳粹占领下的祖国荷兰生活的小女孩，奥黛丽·赫本清楚战争所带来的野蛮、死亡和破坏。由于受到侵略，家庭破产，奥黛丽经常食不果腹，营养不良。她的父亲抛弃了家庭，两个舅舅也被俘，并且惨遭杀害。奥黛丽被纳粹分子从大街上抓走，与准备被押往劳役营的人放在一起。趁卫兵不注意，她飞快地跑开，惊险逃脱了，蜷缩着躲在一个满是耗子、又冷又脏的地下室里。**

**4 The little girl who would become the world's most magical actress began as an anonymous refugee confronting life's horrors and fragility firsthand. But she refused to allow her spirit to be afflicted by the desperate reality of her young life. Instead, she transcended those challenges but never forgot what it felt like to suffer, to be hungry, alone and helpless.**

**这个日后将成为世界上最具魅力女星的小女孩刚开始只是一个无名难民，直面生命中的恐惧和脆弱。不过她并没有让自己的精神受到幼年生活中残酷现实的影响。相反，她克服了种种挑战，而又从没忘记那种受苦挨饿、孤立无助的感觉。**

**5 After the war, Audrey and her mother left Holland, arriving in London as poor immigrants. Her dream of becoming a prime dancer drove her into a rigorous schedule at a famous ballet school. Later, she was spotted by a producer and eventually landed a role in the film Roman Holiday starring Gregory Peck, one of Hollywood's top leading men.**

**战后，奥黛丽和母亲离开荷兰，到达伦敦，成了贫穷的移民。奥黛丽梦想成为一名一流的舞蹈家，这驱使她去了一所著名的芭蕾舞学校，接受严苛的训练安排。后来，她被一位制片人发现，并最终得到机会，在好莱坞顶级男演员格列高利·派克主演的电影《罗马假日》中饰演一角。**

**6 Soon, Audrey was transformed from a malnourished immigrant to an internationally famous movie star. Director Billy Wilder complimented her, saying, "Audrey walked beautifully, she spoke beautifully." Although she won many Academy Awards and other honors for acting, Audrey felt that her most significant work was humanitarian work with those in need, and as the mother to her two sons. She suffered through two divorces and from her memories of the war. Yet, Audrey never let her sadness overcome her or jeopardize her hope for a brighter future. Audrey finally met her soul mate, Robert Wolders, and spent the last 12 years of her life with him.**

**很快，奥黛丽就从营养不良的移民变成了国际知名的影星。导演比利·怀尔德称赞她说：“奥黛丽行姿优美，言谈优雅。”尽管她数度获得奥斯卡金像奖和其他演艺荣誉，奥黛丽觉得自己最重要的工作还是为那些需要帮助的人开展人道主义服务，以及当好两个儿子的母亲。她经历了两次离婚，并忍受着战争记忆带给她的悲伤，然而，奥黛丽从不让这些悲伤支配自己，或者影响自己对美好未来的向往。最后，奥黛丽遇到了她的灵魂伴侣，罗伯特· 沃尔德斯，并和他一起度过了人生的最后12年。**

**7 Becoming famous never changed Audrey's generous and compassionate character. She felt a deep sense of responsibility to alleviate suffering of those in need, especially children. Friends said Audrey had a complete lack of ego and accepted and appreciated others as they were.**

**成名从没改变奥黛丽慷慨大方、慈悲为怀的性格。她怀有一种强烈的责任感，要减轻生活困难的人——特别是儿童——的痛苦。朋友们说，奥黛丽一点都不自我，并且接受和欣赏别人的一切。**

**8 Though she became very wealthy, she owned only one home in Switzerland. For Audrey it was a paradise where she could hide from the world with her beloved family, work in her garden and take long walks in nature.**

**尽管她十分富有，但奥黛丽只有一套住房，在瑞士。对奥黛丽而言，它是一个天堂。在那里她可以和心爱的家人一起避开尘世，在花园劳作，在大自然里悠然散步。**

**9 In 1988, Audrey was appointed a Goodwill Ambassador for UNICEF designed to provide emergency food and healthcare to children suffering the destruction of war or other catastrophes. In that role, her lifelong passion for helping those in need, found its greatest calling.**

**1988年，奥黛丽被任命为联合国儿童基金会亲善大使，这个基金会专门为受到战争或其他大灾难伤害的儿童提供紧急食品援助和卫生保健。亲善大使这个角色让她毕生帮助有困难的人的热情化为了神圣的使命。**

**10 She turned down three million dollars to pen her autobiography and instead accepted one dollar a year in the more conscientious role as diplomat for UNICEF. For seven months out of each of her last five years, she and Robby left the peace and beauty in their cozy home to embark on outreach trips into some of the most difficult places on earth. From Bangladesh, Sudan, India, Vietnam, Kenya, Ethiopia, Central and South America, to Somalia, Audrey Hepburn traveled representing UNICEF, making over 50 emotionally draining and physically dangerous missions into bleak destinations to raise world awareness of wars and droughts. Having been a victim of war, she understood the blessing of being the beneficiary of food, clothing, and, most of all, hope.**

**别人出三百万美金请她写自传，她拒绝了。但她却接受了每年一美元的联合国儿童基金会大使这个更需责任心的角色。在生命的最后五年里，每年她和罗比都有七个月离开他们温馨居所的静谧和美丽，启程外出到地球上最困难的一些地方去。从孟加拉国、苏丹、印度、越南、肯尼亚、埃塞俄比亚、中南美洲到索马里，奥黛丽·赫本代表联合国儿童基金会四处奔走，承担了五十多项劳心劳力、危及生命安全的任务，深入到荒凉之地，唤起世界人民对战争和旱灾的关注。因为自己曾经也是战争受害者，她理解得到食品和衣物的援助，尤其是获得希望，是多大的幸福。**

**11 Audrey felt it was wicked that billions of children were deprived of simple joys and drowned in overwhelming misery. She believed deeply in the ideology that all people share in the duty to care for those in need. Audrey Hepburn was always ready to lead by example. She said: "When you deny childhood, you deny life." She saw UNICEF's work as an integral, sacred force in people's lives and said of UNICEF's results, "Anyone who doesn't believe in miracles is not a realist."**

**奥黛丽觉得，太多的儿童被剥夺了简单的快乐而陷入无边的痛苦之中，这是一种罪恶。她坚信一个理念：所有人都有责任去关心那些需要帮助的人。奥黛丽·赫本始终都身为表率。她说：“当你放弃童年，你就放弃了生命。”她将联合国儿童基金会的工作看作人们生活中不可分割、神圣的力量，谈到其成果时她说：“任何不相信奇迹的人都不是一个现实主义者。”**

**12 In 1992, Audrey was stricken by cancer. She, Robby and her two sons returned to their home in Switzerland for their last Christmas together.**

**1992年，奥黛丽患了癌症。她和罗比、两个儿子回到他们在瑞士的家，一起度过了最后一个圣诞节。**

**13 Audrey's long-time friend and world-famous French fashion designer, Hubert de Givenchy, spoke to his cherished friend for the last time, just before she died. He said she was "... serene at the end because she knew she had achieved everything with perfection".**

**奥黛丽的老朋友、世界著名的法国时装设计师于贝尔·德·纪梵希在她去世前，最后一次和他的挚友说话。他说她“……最后是安详的，因为她知道她已经完美地实现了一切”。**

**14 Audrey Hepburn's passion for service was enduring. Even as her life ended at 63 years of age, she remained a gracious woman who perpetually signified simplicity, charity, charm and kindness.**

**奥黛丽· 赫本对服务的热情是持久的。即使在她63岁生命终止的时候，她仍然充满着关爱，永远象征着纯朴、仁爱、魅力和善良。**

**15 The majesty of Audrey Hepburn's spirit of social responsibility and dedication lives on in her words: "Remember, if you ever need a helping hand, it's at the end of your arm. As you get older, remember you have another hand: The first is to help yourself, the second is to help others." And "For beautiful eyes, look for the good in others; for beautiful lips, speak only words of kindness; and for poise, walk with the knowledge that you are never alone."**

**奥黛丽的社会责任感和奉献的伟大精神在她的话语中得以传扬：“记住，如果你在任何时候需要一只手来帮助你，你可以在自己手臂的末端找到它。随着你的成长，记住你还有一只手，一只用来帮助自己，另一只用来帮助别人。”“要想有美丽双眸，就要善于发现他人优点；要想双唇动人，只说和善之辞；要想镇定自信，谨记自己始终与大家同行。”﻿**

**A life in film**

**斯皮尔伯格的电影人生**

**Steven had to face rejections and obstacles in his film-creating efforts, but his persistence and dedication transformed the obstacles into an alternative route to success.**

**史蒂文在拍摄电影的努力过程中不得不面对无数拒绝和障碍，但他的坚持和付出将困难转变成了一条成功之道。**

**1 At 12 years old, Steven Spielberg was already visiting film shootings at Universal Studios in his office suit, a packed lunch tucked into his briefcase. The young boy tried to immerse himself in film in any way possible. He had been given an administrative job at Universal Studios from a friend of his father's, and every day, even though he didn't have a legitimate security pass, he would try to manipulate his way past the guards and into his personal paradise. Such persistence is hardly surprising from a boy whose lifelong conviction was to "Make sure you are right and go on!" (adopted from a 1954 Disney film).**

**年仅12岁，史蒂文·斯皮尔伯格就已身着办公制服，公文包里带着午餐，光顾环球影视公司的电影拍摄了。这个男孩尽力通过各种方法让自己融入电影。他父亲的一位朋友曾给他一份在环球影视公司的行政工作。每天，即使他没有合法安检通行证，他依然设法绕过看守，进入自己的天堂。对于一位终身信念是“确定你是对的，然后勇往直前！”（出自一部1954年迪斯尼影片）的小男孩而言，这种坚持并不让人意外。**

**2 When Steven was eight years old, his father gave him a Brownie 8 mm film camera as his birthday present. Steven immediately began collecting footage of family events, and he simulated action scenes with his miniature toy spacecraft, populating his films with his neighborhood friends as actors. People quickly began to recognize his terrific talent, and he won a prize for cinematography for his early westernThe Last Gunfight; years later, he won a national contest for his film Escape to Nowhere. His film Firelight was twice analyzed by a national newspaper and was presented in the city theater as if it were a Hollywood premiere. By the time he was 17 years old, Steven had established himself as a director with the artistic intuition of a man twice his age.**

**史蒂文8岁时，父亲送给他一部布朗尼8毫米电影摄像机作为生日礼物。史蒂文马上着手收集家庭事件的镜头，用自己的微型玩具飞船模拟动作场景，并让街坊朋友在他的影片中做演员。人们很快开始发现他惊人的才能：凭借早期西部片《最后的枪战》，他赢得一项摄影奖；几年后又凭电影《无处容身》在全国比赛中获胜。他的电影《火光》得到一家全国性报纸的两次评析，并在当地电影院像首映的好莱坞大片一样放映。到17岁时，史蒂文已经确立了自己导演的地位，并具有年龄大自己一倍的人才有的艺术直觉。**

**3 His achievements are certainly related to the personal obstacles and setbacks he faced from an early age. Steven's family moved often, so that he was constantly trying to find his place in a turbulent environment with new people. Despite his natural intelligence, Steven had a carefree attitude and put little effort into school. He consistently earned only a C average, or lower. Socially, he wasn't athletic or popular, and since his conspicuous interest in film made him seem eccentric, classmates shunned and mocked him.**

**他的成就和他早年经历的那些障碍和挫折息息相关。史蒂文的家庭经常搬迁，于是他总要在动荡的环境、陌生的人群中寻找自己的位置。尽管天生聪明，史蒂文却态度散漫，对学业并不上心，平均成绩一直只能得C或更低。在社交方面，他体育上不擅长，也不受人欢迎。由于他的兴趣明显都在电影上，他看上去古里古怪，同学们不是躲着他就是取笑他。**

**4 His home life was not ideal either, as his father's rigid engineering temperament could not understand his or his mother's artistic personalities. Steven would miss his father when he was gone for long work trips, and then reverted to furiously arguing with him as soon as he returned. Finally, when he was in high school, his parents ended their unhappy marriage with a divorce. The theme of the lack of a father figure consistently infected Steven's films.**

**由于工科出身的父亲性格呆板，不理解他和母亲的艺术个性，他的家庭生活也不理想。在父亲外出工作的漫长期间，史蒂文也会想念他，但一回家两人就又狂暴地争吵。最后，在他上高中时，父母离婚，结束了他们不幸福的婚姻。缺少父亲形象的主题一直影响着史蒂文的影片。**

**5 Unfriendly surroundings at home and school made Steven strive even harder to achieve in the film world. He applied to two of the best film schools in the country: the University of Southern California and the University of California, Los Angeles. But even with a formidable 10 years of experiences in filmmaking and his friends at Universal Studios endorsing him, his grades were too poor, and he was flatly turned down at both institutions.**

**家庭和学校的冷漠环境让史蒂文更加努力，以期在电影界有所成就。他申请了两家国内最好的电影院校，南加州大学和加州大学洛杉矶分校。尽管有十年丰富的电影制作经验和环球影视公司朋友的支持，但是由于成绩太差，他仍被两个大学断然拒绝。**

**6 Unwilling to give up, Steven entered the California State University, where he hoped the program in TV and radio might open his way to Hollywood. Unfortunately, the university was not suited to his experience, and one academician recalled, "Steven knew more about cameras, mounts, and lenses than anyone else in the department. He could teach there." Despite his manifest talent, his low grades sabotaged transfer attempts, forcing real film schools to withhold acceptance.**

**史蒂文不愿意就此放弃，去了加州州立大学。他希望在那里广播电视的专业学习能打开他通往好莱坞的道路。不幸的是，这所大学并不适合他这种经历的人。一位学者回忆道：“史蒂文比系里的任何人都更懂摄像机、底座、镜头等相关知识，他完全可以在那里任教。”尽管他才华出众，但学业成绩太低使他转学受挫，真正的电影学校都不接纳他。**

**7 Steven contrived to rectify the situation on his own by diverting his attention away from academics. He cleaned his old suit and briefcase and returned to visiting Universal Studios where he had worked as a boy. He discreetly sneaked into any department he could, such as shooting rooms, editing and sound-mixing studios, and he quietly watched until he was discovered and ordered to leave. Introducing himself under the pretext of being either an actor, director, or producer, he would invite people to dinner to make connections and learn as much as he could. Even though he was caught and expelled at least once a day, he always returned to smuggle himself back in again.**

**史蒂文设法自己改变处境，将注意力从学业转移开来。他清理好旧制服和公文包，重新回到儿时曾工作过的环球影视公司。他悄悄地溜进任何他能进入的部门，像拍摄间、剪辑间、音效间等，静静地观看，直到被人发现并被赶走。他假装介绍自己是演员、导演或制片人，邀请别人一起吃饭来积攒人脉，并尽可能地学习。即使他每天至少有一次会被逮到并被赶走，但他总是回来再偷偷混进去。**

**8 Steven repeatedly tried to prove himself to the Universal executives, while working in a cafeteria to save up money for equipment. He would discretely create scenes and then shoot and re-shoot his movies. He kept upgrading from 8 to 16 and finally 35 mm film before he was allowed a screening. Finally, his film Amblin was given a chance in front of the executives. It was a short, silent film and the plot differed greatly from the sci-fi and combat films that would later predominate Steven's career. Still, the short film was awesome enough to win Steven, only 21 years old, a seven-year contract with Universal Studios.**

**史蒂文一边再三向环球公司管理层证明自己，一边在餐厅打工攒钱买设备。他将各场景单独进行创作，一次又一次地拍摄。在得到放映机会前，他不断升级胶片，从8毫米到16毫米，再到35毫米。最后，他的影片《漫步前行》终于有机会出现在管理层面前。这是一部无声短片，情节和史蒂文日后职业生涯中的主流科幻片和战争片大相径庭。不过那个短片依然足够精彩，为年仅21岁的史蒂文赢得了环球的七年合约。**

**9 After directing smaller TV dramas and low-budget projects, Steven earned the chance to direct his big Hollywood debut: a thriller film starring a shark! Jaws was a box office hit and it made Steven famous. He continued his relationship with Universal Studios to produce the notable movies E.T., Jurassic Park, and Schindler's List.**

**在执导了多部小型电视剧和低成本项目后，史蒂文得到机会导演他的第一部好莱坞大片，一部关于鲨鱼的惊悚片！《大白鲨》成为了票房冠军，让史蒂文一举成名。他和环球继续合作，又拍摄了《外星人》、《侏罗纪公园》和《辛德勒的名单》等著名影片。**

**10 As his first producer said, "It is not by any coincidence that Steven is in his present position." Instead, it is Steven's committed spirit that has strengthened him in standing fast against all rejections, prejudice and skepticism and driven him to keep moving onward.**

**正如他的第一个制片人所言：“史蒂文能达到目前的地位绝非偶然。”相反，是史蒂文执著的精神让他能够脚踏实地，直面所有拒绝、偏见和怀疑，并推动他持续向前。**