

火山翻译·第五届全国机器翻译后编辑大赛汉/英互译项目初赛(东部赛区)参考译文

序号	原文	参考译文
1	"There Are No Pianos to Be Had Here"	"岛上无琴"
2	It was an odd time to visit Majorca.	此时造访马略卡岛,正值多事之秋。
3	Civil war had flashed throughout Spain since the death five years earlier of King Ferdinand VII, which ignited familial disagreement over whether his successor would be his brother, Carlos, or his infant daughter, Isabella, whose interests were looked after by her mother, Maria Christina, Ferdinand's widow and regent of Spain.	五年前,国王费尔南多七世去世,谁来继承大统,让王族陷入分歧,是他的弟弟卡洛斯?还是年幼的女儿伊莎贝拉?站在伊莎贝拉背后的,是她的母亲玛丽亚·克里斯蒂娜——国王的遗孀、西班牙的摄政王后。很快,内战在西班牙各地爆发。
4	Refugees and émigrés descended on the island seeking sanctuary, finding instead Carlists and Christianos as partisan there as they were on the mainland.	登岛的难民和迁徙来此的移民都是逃避战祸的,但他们来了才发现,岛上的人们和本土一样,两派对立,有支持卡洛斯的,有支持克里斯蒂娜的。
5	The commander-in-chief issued a dramatic order just three days before Frédéric Chopin and George Sand's arrival:	就在肖邦和乔治·桑抵岛前三天,总司令突然颁布一项紧急命令:
6	The district of the island of Majorca is declared to be in a state of war.	马略卡岛地区被宣布为战争状态。
7	Henceforth everybody will be subject to military authority, without prejudice to other constituted authorities who will continue in the legal exercise of their respective functions, albeit with the obligations of obeying and complying with whatever may be required of them in the interest of public security.	即日起,任何人都将受军事当局的管辖,其他非军事部门不能例外,这些部门在履行义务服从和遵守出于公共安全考虑而可能对他们提出的任何要求的条件下,将继续合法行使各自的职能。
8	In Palma they took the only habitable accommodation available, semi-furnished rooms in a former military barracks on Calle de la Marina, close to the old Arab Quarter.	在帕尔马,他们找到了唯一可住的空房,这套空房做过基础装修,位于靠近旧阿拉伯区的海军大街的一个先前用作军营的地方。
9	A modern plaque—high up on the stone, its names and dates in perfect order—verifies the street's most famous inhabitants: THE POLISH MUSICIAN FRÉDÉRIC CHOPIN AND THE FRENCH WRITER GEORGE SAND LODGED IN THIS STREET ON 8 NOVEMBER 1838. THE DAY THEY ARRIVED IN MALLORCA, A VISIT TO THE ISLAND THAT ENDED ON 13 FEBRUARY 1839.	如果今天走到那儿,就会看到一块高悬在石头上的牌匾,上面工整地刻着曾经的两位大名鼎鼎的住客——“波兰音乐家弗雷德里克·肖邦和法国作家乔治·桑于1838年11月8日登马略卡岛,住在这条街上,并于1839年2月13日离岛。”
10	Chopin's health and mood in these initial days were promising.	头几天,肖邦的健康状况和心情都有所好转。
11	To his Polish friend and copyist Julian Fontana in Paris he wrote of turquoise skies and lapis lazuli seas, emerald mountains and clear, clean air, palms and cedars, olive and orange trees, figs and pomegranates—everything to be found in the hothouses of Paris' Jardin des Plantes.	在写给巴黎的波兰朋友、乐谱抄写员朱利安·丰塔纳的信中,他提到了碧绿的天空和青金石色的海洋、翠绿的山脉和清澈洁净的空气、棕榈树和雪松、橄榄树和橘子树、无花果和石榴——应有尽有的景色,就像身临巴黎植物园的温室。
12	He described the sunshine and moderate temperatures, the summer clothes worn by the townsfolk, the guitars at night playing for hours at a time.	他还写到日落、适宜的气温、小镇居民的夏装,还有夏夜那些一弹就是好几个小时的吉他手。
13	"Oh, my dear fellow, I am really beginning to live.	"哦,亲爱的朋友,我过上像样的日子了。
14	I am close to all that is most beautiful.	周围遍布着美丽事物,
15	I am a better man."	我的心绪也好转了。”
16	Sand thought the climate as warm as a French June, perfect for exploring the port's mix of High Gothic splendor and Moorish remnants: ramparts and stone peasant houses; thermal baths; unfamiliar street names; carved lintels and arabesque scrolls; tall windows divided by slender pillars; ornamental staircases leading up to enormous dark, bare rooms; and, beyond the city, the Jardines de Alfabia, nestled into terraced hills and irrigated by waterwheels.	乔治·桑认为,这里的气候像法国六月一样温暖,非常适合探索这个融合了哥特辉煌和摩尔遗迹的港口:城墙和石头农舍、温泉浴场、陌生的街道名称、雕刻的门楣和阿拉伯式卷轴、细长柱子隔开的高窗、通向宽敞而黑暗的空房的饰纹楼梯,还有那坐落在城外,用水车灌溉的一格格梯田上的阿尔法比亚花园。
17	"I dream of music."	"我渴望音乐,"
18	Chopin wrote to Camille Pleyel, his French publisher, soon after arriving, "but I can't write any because there are no pianos to be had here—in that respect it is a barbarous country."	登岛后不久,肖邦写信给他的法国出版人卡米尔·普莱耶尔,“但我无法创作,因为这里找不到钢琴——就这点而言,可以说是到了穷乡僻壤了。”
19	It was the complaint of an artist thrown from his routine, a composer who habitually wrote his exceptionally original works at the piano and who now found himself without the one tool he needed.	这就是一位艺术大师在工作节奏被全盘打乱后的抱怨,曾经那些杰出的作品都是在钢琴旁一笔笔写下的,但现在,他却找不到趁手的工具。
20	So after a week of industry at full tilt belowstairs but little of it above, Chopin, Sand, her children, and the maid moved to a house in Establiments, off the Palma road, a small enclave northwest of the port, a property found for them by the French consul, Monsieur Fleury.	他在楼下开足马力忙活了一周,但收获寥寥,于是,他带上乔治·桑和她的两个孩子还有女佣,搬到了港口西北的艾斯塔布里芒的房子里,房子还是法国领事弗勒里先生找来的。
21	Son Vent—the summer house in Establiments, which translates from Mallorquí as House of the Wind—cost Chopin and Sand fifty francs a month and was kitted out with wooden camp beds padded with paper-thin mattresses, straw-bottomed chairs, and rough-cut wooden tables.	这房子是艾斯塔布里芒的避暑别墅,它有个名字叫Son Vent,在马略卡方言里是“风之屋”的意思。屋里布置的是木制行军床,床上垫着薄如纸片的床垫,椅子是稻草底的,木桌则做工粗糙。肖邦和乔治·桑一个月得为它支付50法郎。
22	There were glazed windows in most rooms, though there were neither fireplaces nor chimneys, just a small brazier that filled the house with noxious fumes but little heat, and left the occupants with dry throats and charcoal-smoked eyes.	屋里虽然没有壁炉也没有烟囱,但大多数房间都有玻璃窗。只有一个小火盆在屋里释放有害烟雾,却不放热。住在里面,感觉喉咙干燥,眼圈也被木炭熏黑。
23	Chopin, weakened by the stench and suffocating effect of the charcoal smoke, was by no means well in Establiments.	终日面对难闻而令人窒息的炭烟,肖邦变得虚弱不堪,艾斯塔布里芒的日子一点也不好过。
24	And despite temperatures of sixty-four degrees and air outside scented with roses, oranges, and figs, he caught a feverish cold.	当地的气温在18度,室外的空气充满了玫瑰、橙子和无花果的香味,他却感冒发烧了。
25	A succession of doctors (the grandest charging forty-five francs for his advice) prodded him and made dire pronouncements.	他请过几个医生来看,最贵的要价45法郎,诊断结果都不乐观。

26	“It is all having a bad effect on the Preludes,” he told Fontana in early December, referring to the collection of piano pieces that had occupied his imagination for some time, the thread of which he was attempting to pick up in Majorca.	“这些事情都对前奏曲产生了负面影响。”他在12月初的信中告诉丰塔纳，前奏曲指的是他构思了好一阵子的钢琴作品集。他本打算在马略卡开始正式的创作。
27	“God knows when you will receive them.”	“天知道你什么时候才能收到了。”
28	Before leaving Paris, Chopin had ordered from Pleyel a piano, but it reached Marseilles only as he was writing to Fontana at the beginning of December, where it was loaded on to a merchant ship, destined, Chopin feared, to spend the next months in one or other port, hostage to rains and customs bottlenecks, to the lethargy that accompanies the onset of winter.	离开巴黎前，肖邦从普莱耶尔处订购了一台小型立式钢琴。但到12月初他写信给丰塔纳时，钢琴才运到马赛，装到了一艘商船上。肖邦担心，冬天的到来将令万物死气沉沉，面对连月不开的阴雨和层层设卡的海关，接下来的几个月，这台琴得在一个个港口中度过了。
29	“The lack of a piano is a source of great distress to me on the boy’s account,” Sand told Grzymała on December 3, just as Chopin’s health returned.	“没有钢琴让我真替这个小子难过。”乔治·桑在12月3日的信中告诉格日马，此时肖邦的健康状况有所好转。
30	“He has hired a local one which gives him more vexation than consolation.	“他在本地租到一台琴，不过这台琴没给他带去什么安慰，反而带来很多烦恼。
31	All the same he is working.”	不管怎么样，他开始创作了。”
32	The instrument was made by Juan Bauza of Mission Street, Palma.	这台琴是帕尔马的密西恩大街的胡安鲍扎制造的。
33	Majorca was indeed then a musical backwater, insulated from the pianoforte’s sudden and immense popularity throughout mainland Europe in the 1820s and 1830s, sparked by the achievements of Pleyel (Paris), Conrad Graf (Vienna), John Broadwood and Sons (London), Sébastien Erard and his nephew Pierre (Paris), each firm lodging new patents with a regularity that challenged the others.	当时的马略卡，可谓是音乐文化的沙漠，完全隔绝于19世纪20年代至30年代风靡欧洲大陆的钢琴文化之外。当时，普列埃尔（巴黎）、康拉德·格拉夫（维也纳）、约翰·布罗德伍德父子公司（伦敦）、塞巴斯蒂安·埃拉尔和侄子皮埃尔（巴黎）的各种创新成就带动了这股潮流，每家公司都希望以新的专利发明确立技术标准与别人竞争。
34	Hélène Choussat de Canut, whose husband Bazile acted as Sand’s banker while she was in Majorca, had bought from a previous French consul a Pape piano—a model Chopin almost certainly knew from his visits to Pape’s showroom and concert hall on the rue des Bons-Enfants in Paris—though an instrument of this quality was a rarity on the island.	乔治·桑在马略卡的银行经理叫巴兹勒，他的夫人海伦·卡努特从一位法国前领事那里买过一架巴贝牌钢琴，肖邦肯定知道这个品牌，因为他参观过巴黎Bons-Enfants大街的巴贝琴行和音乐厅，这种品质的乐器在岛上是罕见的。
35	In Palma, Bauza was completely isolated from these European developments.	在帕尔马，鲍扎完全不了解欧洲大陆的这些发展。
36	He lived less than a kilometer from the artillery barracks.	他住在离炮兵营不到一公里的地方。
37	Apart from his address and this piano, nothing is known of him—not even whether he was responsible for a number of instruments or was merely a hobbyist, a single project on his mind, inspired by something he had seen or read about.	历史上留下的，只有他的住址和这架钢琴，我们甚至不知道他到底是乐器工匠，还是个一时兴起的爱好者，是不是当时见过或读到过什么受了启发，很想捣鼓一个东西出来。
38	Perhaps he was one of Majorca’s famously slow carpenters, about whom Sand is so rude in Un hiver à Majorque: a good furniture maker would have the skills and tools to build a piano.	他可能是个木匠，拖沓程度在马略卡当地出了名，乔治·桑在《马略卡的冬季》中对他很不客气：有点水平的家具木匠就应该有造钢琴的技术和工具。
39	Or a clockmaker, schooled in fine machinery and intricate mechanics, self-taught if necessary (as was the horologist John Harrison): a clockmaker too would know how to make a piano if he put his mind to it.	哪怕是钟表匠，无论是接受过精密机械和复杂力学培训的，或是自学成才的（如钟表匠约翰·哈里森）：稍微上点心，也能造出钢琴。
40	There was then no one single way to build one: it was much like the automobile industry at the end of the century, inventors and keen-eyed engineers advancing their own ideas, often their own patents, consensus following only later.	当时的造琴法不止一种，这很像本世纪末的汽车工业，发明家和嗅觉灵敏的工程师提出自己的想法，注册独特的专利，技术上的共识要等上一段时间。
41	Consolidation of sorts came only in the 1860s and subsequently, thanks largely to the craft and innovation of Henry Engelhard Steinway and his five sons in their loft on Varick Street, Manhattan.	直到19世纪60年代，这种技术共识才浮出水面，这在很大程度上要归功于亨利·恩格尔哈德·施坦威和他的五个儿子在曼哈顿瓦里克街阁楼里实践出的工艺和创新。
42	Before Steinway, piano makers simply responded as best they could to the challenges laid down by great composers: Beethoven in his final five sonatas (1816–22); Liszt in his Sonata in B Minor (1853, the year Steinway, Blüthner, and Bechstein were founded); Brahms in his first concerto (1858).	在施坦威之前，钢琴制造商只是尽最大努力应对伟大作曲家提出的挑战：例如，贝多芬的最后五首奏鸣曲（1816-22年）、李斯特的B小调奏鸣曲（1853年，施坦威、布吕特纳和贝希斯坦成立的那一年），以及勃拉姆斯的第一钢琴协奏曲（1858年）。
43	So the nascent revolution of the 1830s and 1840s—which saw instruments gradually increase in size, and strings and frame in tension—was not solely concerned with the pianos being made: what also now mattered was the way they were played (and by whom), and the music being written for them.	到了19世纪30年代至40年代，乐器逐渐变大，琴弦和铁架间的张力逐渐增加，技术革新就不仅限于造琴了，它还关系到乐器的演奏方式、人员、乐曲创作等各方面的革新。
44	Liszt exploited the possibilities of Sébastien Erard’s double escapement action—whereby a note could be restruck before the hammer had returned to its resting position, a technique that aped Paganini on the violin and which sounded startling on a keyboard—and changed the physicality of piano playing: a pianist’s arms, shoulders, and back were now pressed into service to add weight and heft to the attack.	塞巴斯蒂安·埃拉尔的双重擒纵机构技术能让琴槌在回到静止位置之前，弹奏新的音符，这项技术模仿了帕格尼尼的小提琴，用在钢琴上的效果出奇的好。李斯特利用埃拉尔的技术，革新了钢琴演奏对身体的要求：钢琴家的手臂、肩膀和背部都要加入演奏，以增加敲击的力度。
45	Pianos and pianists were suddenly required to do far more, as Liszt acknowledged in the late 1830s, writing about instruments that ran from four As below middle C (A0) to four Gs above (G7).	突然间，钢琴和钢琴家就要承担更多的任务，正如李斯特在19世纪30年代末所承认的，那时的乐器音域从中央C开始，向下能延展到四个八度外的A（A0），向上能延展到四个八度外的G（G7）。
46	“In its span of seven octaves [the piano] embraces the range of an orchestra; the ten fingers of a single man suffice to render the harmonies produced by the combined forces of more than one hundred concerted instruments...	“[钢琴]能够横跨七个八度，这样的音域堪比一整支交响乐队；一个人靠十个手指，就能弹出百余件乐器那种整齐、协调的和声……”
47	We make arpeggios like the harp, prolonged notes like wind instruments, staccatos, and a thousand other effects which once seemed the special prerogative of such and such an instrument.”	我们可以弹出竖琴上的琶音、管乐器上的延音和断奏，甚至上千种此般或那般具有某种特色乐器的特殊音效。”
48	Such ready innovation ensured the piano’s quick passage into popular culture.	这种颇具成熟度的革新，让钢琴迅速进入流行文化。

49	A year before Chopin and Sand's trip to Majorca, Charles Dickens plotted Mr. Pickwick's escape inside one, removing the innards to make room: consumerism, not solely the advocacy of progressive musicians, was helping drive both industrial and cultural shifts.	就在肖邦和乔治·桑赴马略卡旅行的前一年，查尔斯·狄更斯就在作品中设计了匹克威克先生利用钢琴脱逃的情节——拆除内部机构腾出空间。可以看到，除了进步音乐家的倡导，当时的消费市场也在推动行业和文化转变。
50	By the very circumstances of its construction and its place in the not always linear evolution of the modern piano, Bauza's instrument was out of date before it was completed.	由于现代钢琴制造技术并非平缓演进，加之马略卡岛的物质条件限制，鲍扎先生打造的琴在完工前已经落后于时代了。
51	It possessed no technological pretensions: it was unable to support thicker or longer strings, greater tension, or a larger compass, its wooden frame and iron bracing a hostage to the island's fierce climate.	技术上，它毫无亮点，既不能支撑更粗更长的琴弦，也无法承受更大的张力，达不到更广的音域。木制框架和铸铁板面对岛上的恶劣气候则存在诸多隐患。
52	Yet it had its own beauty, and was in any case a rare artifact: a pianino in Majorca in the 1830s.	不过，这架琴却有着独特的魅力，而且，它是19世纪30年代马略卡岛原产的小型立式钢琴，无论如何，都算一件罕见的艺术品了。
53	The Majorcan Preludes exploited every aspect of the pianos of the day, squeezed out every last drop of their capacity, and they are spread out fairly evenly through the collection.	马略卡前奏曲充分利用了当时钢琴的各项技术进展，淋漓尽致地将其性能发挥到极致，从作品集的角度来看，这些前奏曲的内容分布较为均匀。
54	In No. 2 (A minor) unmoored harmonies underpin a melody no more sophisticated than something in a medieval psalter (a handful of notes artlessly stretched out), harmonies that ebb with alluring disregard for convention and key, which Chopin defines only in the final cadence when, midstream, he casually drops anchor.	在第二首（A小调）中，无所依托的和声构筑起一段旋律（一组音符毫无雕饰地自然展开），缥缈如一首中世纪的祷告诗。这些和声恍惚地下降，不顾音乐传统和调式，直到结尾，肖邦定下了调式，乐曲也如行至河中央的船，随性地抛下了锚。
55	No. 4 (E minor) is a brittle piece in which a bland chain of harmonies slips down a note at a time, glueing together as best it can the melody Chopin places above, which he extends almost to breaking point.	第四首（E小调）是一首如泣如诉的曲子，曲中一连串平淡无奇的和声，一次滑下一个半音，尽可能地将肖邦叠在上方的旋律粘连起来，行至结尾时已近愁肠寸断。
56	No. 5 (D) is built around a lumpy spinning-wheel figuration that sets off immediately and does not let up until the end, its character that of an étude, its tempo and intricacy suggesting that the Bauza's action was spry enough.	第五首（D大调）就像绕在一个凹凸不平的纺车上，随着纺车转起一下子释放开来直到结束。它拥有练习曲的特质，其节奏和复杂性表明鲍扎造的琴敲击起来非常敏捷。
57	No. 7 (A) is a gentle music-box waltz that Chopin does not let run down (though he shuts the box's lid immediately and without warning after the sixteenth bar).	第七首（A大调）是一首来自八音盒的轻柔圆舞曲，肖邦不想让它停下来（不过到16小节，他没有任何预示就立即关上了八音盒的盖子）。
58	No. 9 (E) is a gruelling, insistent funeral march in the middle of the keyboard, under which the bass lumbers like organ pedals, the harmonies lurching from one point to the next in double-dotted Baroque figurations.	第九首（E大调）是由琴键中部奏响的令人疲惫却又持续不断的葬礼进行曲，隆隆前行的低音像是由风琴踏板踩出，和声则蹒跚地一步步走向下一个巴洛克风格的双附点音。
59	In No. 10 (C sharp minor) scale patterns from high in the piano alternate with chorale fragments at its centre, an improbable duel that proves surprisingly well matched.	第十首（C小调）中，钢琴高音部奏出的各色音阶与中心的合唱片段交替出现，这是一场不可思议的决斗，也是交相辉映的乐章。
60	No. 14 (E flat minor) is like a fabulous Bach toccata, with the skeleton of a nursery rhyme or folk song wired into the last three bars, out of place amid such fine, lace-like finger work – out of place too in the dark key of E flat minor.	第十四首（降E小调）像一段绝妙的巴赫托卡塔，而最后三小节注入了童谣或民歌的结构，因此在全曲精致、丝滑的弹奏过程中显得格格不入——显得格格不入的还有那个降E小调的黑键。
61	(It is a little like Mahler's grim excursions into the same nostalgic territory sixty years later, where nursery tunes are given the bleakest harmonic backdrops.)	（该曲类似60年后马勒在同样的乡愁题材中创作的忧郁作品，童谣在这些作品中被用作让人倍感凄凉的背景和声。）
62	The hypnotic ostinato of No. 15 (D flat) works its magic from the outset and establishes the melodic material of the growling, chromatic storm to come.	第十五首（降D小调）那个让人昏昏欲睡的固定音自乐曲开始就展现出魔力，之后又化身为咆哮而出的半音风暴中的旋律。
63	(This was Schubert's device in one of the most exquisite songs he ever wrote, 'Die liebe Farbe' in Die schöne Müllerin of 1823, which Chopin must have known, and in which a repeated note runs throughout.)	（这是舒伯特在他写过的最精致的一首歌中用到的技巧，肖邦一定知道1823年上演的《美丽的磨坊女》中的“被爱的颜色”，歌中始终贯穿着一个重复的音符。）
64	No. 16 (B flat minor) is another right-hand étude that fills out the upper octaves of the piano with chromatic meanderings while the left hand does its best to stake a claim to the piece's core tonality.	第十六首（降B小调）是另一首右手练习曲，一堆迂回的半音在钢琴的高音八度区间跑动，而左手则奋力奏出曲子的主调。
65	No. 18 (F minor) is like someone arguing with himself – interrupting, stuttering, slowly gaining in confidence and fluency, prone to wild coloratura declamations.	第十八首（F小调）就像一个人在和自己争论——打岔、吞吞吐吐、渐渐变得自信流利，甚至雄辩到花腔走板。