

## READING PASSAGE 3

You should spend about 20 minutes on **Questions 27-40**, which are based on Reading Passage 3 below.

### Robert Louis Stevenson

*The writer of some of the best-known stories in the English language, including Treasure Island and The Strange Case of Dr. Jekyll and Mr. Hyde*

It is more than 100 years since the death of the Scottish writer Robert Louis Stevenson on the South Pacific island of Samoa. And it seems that time has not been kind to Stevenson's memory. Immediately after his death, his family and friends set to work to fashion the legend of Robert Louis Stevenson, or R.L.S. as he became known—one of the few writers familiar from his initials alone. Subsequent works of biography then turned him into a writer of almost religious importance. One example was critic Balfour, who in 1901 portrayed Stevenson's family as ministering angels to the dying genius during his final illness. Similarly, the biographer Crouch absurdly overstated Stevenson's significance by placing him in the same company as those most revered names in English literature, Shakespeare and Keats. The reaction to this nonsense was a number of highly critical assessments of Stevenson's legacy in the 1920s.

Normally, the critical pendulum can be relied on to swing back again, but there are several aspects of Stevenson's work that have until recently acted against a more balanced appraisal. First is the allegation that Stevenson was a mere master of linguistic fireworks who lacked moral depth. Some critics accused him of being a literary charlatan, juggling words very prettily to strike effects that overawed an ignorant public and served to distract from the inadequacy of his ideas.

Then there has been a prejudice against the adventure story as the proper medium for deep moral seriousness, a prejudice which is still extremely influential today. It seems that we can accept that an adventure film can successfully express profound moral truths, but we reject the same idea for a book. The absurdity of this becomes apparent when we think of writers like Joseph Conrad and Graham Greene, but it is no use pretending that this bias against adventure stories is not part of our high culture. A further problem is that Stevenson has often not found favour in the land of his birth because his conservatism so often collides with the strong radical tradition in Scotland. His many escapist stories and preference for living abroad have led to accusations that he camouflaged Scotland's real problems. Lastly, the high adventure of Stevenson's own lifestyle has sometimes obscured his output. His globe-trotting, and above all the final phase of his life in Samoa, tended to make his own life a greater story than any he could devise. This was precisely what his friends feared would happen towards the end of his short life: his art might be overwhelmed by the drama of life in Samoa.

One consequence of this has been that Stevenson's influence on other writers has too often been neglected. The writer and poet Oscar Wilde was deeply influenced by Stevenson, even though he declared that Stevenson would have produced better work if he had lived in London rather than Samoa. Stevenson tends to stick in the throat even of those writers who would like to spit him out, such as Shaw, who claimed to have learned from him that the romantic hero is always mocked by reality. Likewise, the writer Galsworthy, who was a determined critic, later changed his mind and said that the superiority of Stevenson over the novelist Hardy was that Stevenson was all life and Hardy, all death. The influence on the novelist Chesterton would also repay detailed study, for it was through him that Stevenson has managed to cross the ages, emerging as an influence on the modernist movement and our own contemporary Latin American school of magical realism.

When making an assessment of his life and work, one question must inevitably be asked: was Robert Louis Stevenson Scotland's greatest writer of English prose? For most commentators this honour falls to Sir Walter Scott, author of *Ivanhoe* among many other classic novels, and it is true that in terms of craftsmanship, precision and the ability to minutely regulate language to create the desired effect, Scott takes the prize. However, this is not the same thing at all as inherent talent: by way of comparison one may take the example of the two great Russian composers Shostakovich and Prokofiev, of whom the former had learned more precise skills of execution but the latter's intrinsic genius was greater, and so it seems to be with Scott and Stevenson. Admittedly, Scott's detailed style does permit his stories to explore levels of tragedy that are beyond Stevenson's reach, but in this regard they have the musty smell of the museum, somehow artificial and removed from modern-day reality. On the other hand, Stevenson's skill with plotting and narrative give his books a timeless quality, so that they still live today. And Stevenson was also the shrewder judge of behaviour and psychology. For example, his compelling description of a man with a split personality in *The Strange Case of Dr. Jekyll and Mr. Hyde* has proved so accessible and accurate that the expression "Jekyll and Hyde" has entered common English usage. Even if we do not see a revival of critical interest in this great Scottish writer, it is to be hoped that readers go back to Robert Louis Stevenson's magnificent stories and reassess this neglected genius.

*Questions 27–31*

*Choose the correct letter, **A**, **B**, **C**, or **D**.*

*Write the correct letter in boxes 27–31 on your answer sheet.*

- 27** In the opinion of the writer, the biographers Balfour and Crouch
- A** misunderstood Stevenson's religious beliefs
  - B** overestimated other writers' influence on Stevenson
  - C** elevated Stevenson above his true status as a writer
  - D** understated the role played by Stevenson's family
- 28** What is the writer's main point about Stevenson in the second paragraph?
- A** The ethical nature of his stories was often criticised.
  - B** The public judges him more fairly than the critics.
  - C** Recent criticism of him has been justified.
  - D** Critics argued that his style covered up his faults.
- 29** According to the writer, the adventure story
- A** can be used by writers to tell moral stories
  - B** is more fashionable today than in the past
  - C** has been used by other writers but not Stevenson
  - D** is more appropriate for books than for films
- 30** What point does the writer make about Stevenson and Scotland?
- A** His unflattering stories about Scotland angered many Scots.
  - B** His ideas contrasted with those of many Scots.
  - C** He demonstrated great sympathy for Scotland's problems.
  - D** He was not considered a true Scot as he was not born there.
- 31** According to the writer, Stevenson's own lifestyle
- A** attracted more attention than his books
  - B** did not prepare him for living in Samoa
  - C** was envied by his friends
  - D** was responsible for his early death

Questions 27–31

Do the following statements agree with the claims of the writer in Reading Passage 3?

In boxes 27–31 on your answer sheet, write

**YES** if the statement agrees with the claims of the writer  
**NO** if the statement contradicts the claims of the writer  
**NOT GIVEN** if it is impossible to say what the writer thinks about this

- 32** Although Oscar Wilde admired Robert Louis Stevenson very much, he believed Stevenson could have written greater works.
- 33** Robert Louis Stevenson encouraged Oscar Wilde to start writing in the first place.
- 34** Galsworthy respected Hardy's works more than Stevenson's.
- 35** There is a need to study in detail Stevenson's influence on Chesterton.

Questions 36–40

Complete the summary using the list of words, **A–I**, below.

Write the correct letter, **A–I**, in boxes 36–40 on your answer sheet.

**Sir Walter Scott and Robert Louis Stevenson**

A lot of people believe that Sir Walter Scott and Robert Louis Stevenson are the most influential writers in the history of Scotland, but Sir Walter Scott is more proficient in **36** \_\_\_\_\_, while Stevenson has better **37** \_\_\_\_\_.

Scott's books illustrate **38** \_\_\_\_\_, especially in terms of tragedy, but many readers prefer Stevenson's **39** \_\_\_\_\_. What's more, Stevenson's understanding of **40** \_\_\_\_\_ gave his works a unique expression of the Scottish people.

- |                           |                  |                            |
|---------------------------|------------------|----------------------------|
| <b>A</b> natural ability  | <b>B</b> romance | <b>C</b> colorful language |
| <b>D</b> critical acclaim | <b>E</b> humor   | <b>F</b> technical control |
| <b>G</b> storytelling     | <b>H</b> depth   | <b>I</b> human nature      |

选择题 (27–31)

| 题号 | 答案 | 精确定位句 (第 X 段)  | 详细解释 (同义改写与排除)  |
|----|----|--|---|
| 27 | C  | “Subsequent works of biography then turned him into a writer of almost religious importance... critic <b>Balfour</b> ... <b>Crouch</b> absurdly <b>overstated Stevenson’s significance</b> by placing him in the same company as ... Shakespeare and Keats.” (第 1 段) | 题干问“在作者看来, Balfour 和 Crouch 做了什么”。原文说他们把斯蒂文森“抬到几乎宗教般的重要性”“把他的地位夸张到与莎士比亚和济慈并列”, 即把他抬高到超出其真实地位 ⇒ 选 C。A “误解宗教信仰”无据; B “高估他人对他影响”文中没有; D “淡化家庭作用”相反, Balfour 把家人写成“施救天使”。   |
| 28 | D  | “First is the allegation that Stevenson was a mere master of linguistic fireworks... Some critics accused him of being a literary charlatan... to <b>distract from the inadequacy of his ideas</b> .” (第 2 段)  | 本段主旨: 长期阻碍“客观评价”的几项偏见, 其首要指控是他玩弄语言(辞藻烟火)以掩盖思想的不足。这正对应 D “评论家认为他的文风掩盖缺点”。A “伦理性质被批评”仅属从句“lacked moral depth”, 但不是该段的“main point”; B “公众更公正”未提; C “近期批评合理”与“acted against a more balanced appraisal (阻碍更平衡评价)”相反。 |
| 29 | A  | “There has been a prejudice against the <b>adventure story</b> as the proper medium for <b>deep moral seriousness</b> ... The absurdity... when we think of writers like <b>Conrad and Graham Greene</b> .” (第 3 段)  | 作者指出“偏见认为冒险故事不适合承载深刻道德”, 但以康拉德、格林为例证明这种看法荒谬, 即冒险故事可以用来讲道德故事 ⇒ 选 A。B “如今更时髦”无据; C “别人写而他没写”不符; D “更适合书而非电影”原文相反: 大众更能接受电影表达道德而拒绝书本。  |
| 30 | B  | “Stevenson has often not found favour in the land of his birth because <b>his conservatism</b> so often <b>collides with the strong radical tradition in Scotland</b> .” (第 3 段)   | 他的保守主义与苏格兰激进传统发生冲突 ⇒ “他的思想与许多苏格兰人的思想相左” ⇒ 选 B。A “他描写苏格兰不够好激怒国人”未提; C “对苏格兰问题有强烈同情”相反, 后文说他被指责“掩盖真实问题”; D “非本土人”与“the land of his birth”相矛盾。   |
| 31 | A  | “the high adventure of Stevenson’s own <b>lifestyle</b> has sometimes <b>obscured his output</b> ... his own life <b>a greater story</b> than any he could devise... his art might be <b>overwhelmed</b> by the drama of life in Samoa.” (第 3 段)                     | 其旅行冒险的人生“遮蔽了作品”“人生成了更大的故事”, 即生活比书更受关注 ⇒ 选 A。B “未为萨摩亚做准备”无据; C “朋友羡慕”相反, 朋友担心他的艺术被生活淹没; D “导致早逝”未提因果。  |

判断题 (32–35)

(YES/NO/NOT GIVEN: 是否与作者观点一致)

| 题号 | 答案        | 精确定位句 (第 X 段)   | 详细解释  |
|----|-----------|---|---|
| 32 | YES       | “Oscar Wilde was <b>deeply influenced by Stevenson</b> , even though he declared that Stevenson would have <b>produced better work</b> if he had lived in <b>London</b> rather than Samoa.” (第 4 段) | 题干“尽管很仰慕, 认为他本可写得更好”与原文完全一致: 受其深深影响, 同时认为若住在伦敦作品会更好 ⇒ YES。                  |
| 33 | NOT GIVEN | (第 4 段提到“deeply influenced”, 未言“encouraged him to start writing in the first place”)  | 文中只说怀尔德受影响, 没有说斯蒂文森鼓励他开始写作或“最初启蒙”。无从判断 ⇒ NOT GIVEN。                         |
| 34 | NO        | “Galsworthy... later changed his mind and said that the <b>superiority of Stevenson over</b> the novelist Hardy was that Stevenson was all life and Hardy, all death.” (第 4 段)                      | 题干称“Galsworthy 更尊重哈代”, 与原文“他认为斯蒂文森更胜哈代”相反 ⇒ NO。                             |
| 35 | YES       | “The influence on the novelist <b>Chesterton would also repay detailed study</b> ...” (第 4 段)   | “would repay detailed study”=“值得/需要详细研究”⇒ 与题干“有必要详细研究斯蒂文森对切斯特顿的影响”一致 ⇒ YES。 |

概要填空 (36–40)

备选词：A natural ability   B romance   C colorful language   D critical acclaim   E humor   F technical control   G storytelling   H depth  
I human nature

| 空格 | 答案                    | 精确定位句 (第 X 段)   | 解释                                      |
|----|-----------------------|---|---|
| 36 | F (technical control) | <i>“in terms of <b>craftsmanship, precision and the ability to minutely regulate language</b> to create the desired effect, Scott takes the prize.” (第 5 段)</i> | “工艺、精确、细致调控语言”= 技术掌控力。                  |
| 37 | A (natural ability)   | <i>“However, this is not the same thing at all as <b>inherent talent...</b> and so it seems to be with <b>Scott and Stevenson.</b>” (第 5 段)</i>                 | 对照俄作曲家比喻，暗示斯蒂文森的天赋更强 ⇒ natural ability。 |
| 38 | H (depth)             | <i>“Scott’s detailed style <b>does permit his stories to explore levels of tragedy</b> that are beyond Stevenson’s reach...” (第 5 段)</i>                        | “探索悲剧的层次”= 深度。                          |
| 39 | G (storytelling)      | <i>“Stevenson’s <b>skill with plotting and narrative</b> give his books a timeless quality.” (第 5 段)</i>  | “情节与叙事的技巧”= 讲故事本领。                      |
| 40 | I (human nature)      | <i>“Stevenson was also the <b>shrewder judge of behaviour and psychology...</b> ‘Jekyll and Hyde’ has entered common usage.” (第 5 段)</i>                        | 对“行为与心理”的敏锐洞见=对人性的理解。                   |