

## READING PASSAGE 1

You should spend about 20 minutes on **Questions 1–13**, which are based on Reading Passage 1 below.

### The Rise and Fall of Detective Stories

*Detective stories became hugely popular in the 19th and 20th centuries. William D. Rubinstein looks at why social changes eventually led to their downfall.*

The detective story is normally said to have begun in the fertile brain of the great American writer Edgar Allan Poe (1809–49), especially in his stories featuring the detective C. Auguste Dupin. From 1859, Dupin had a counterpart in Monsieur Lecoq, created by the French author Emile Gaboriau. Despite these American and French origins, it was to Britain that detective fiction migrated, where it took root and flourished, becoming a characteristically British genre.

This transition occurred because of one author and his great detective. The most famous of all fictional detectives, Sherlock Holmes, was introduced by Sir Arthur Conan Doyle in *A Study in Scarlet*, first published in 1887, and later became the subject of four novels and 56 short stories. Nearly all of the Holmes stories are narrated by his friend Dr Watson. Watson is constantly amazed and stupefied by Holmes's genius, but despite years of working with him, Watson is never able to produce these brilliant insights himself. Holmes is memorably eccentric, with a range of endearing and less endearing habits. He is a brilliant private detective, categorically better than the plodding and mediocre officials of Scotland Yard, who constantly turn to him when they are baffled. This in itself is pure fiction: in real life there were never any brilliant private detectives to whom Scotland Yard turned when they failed, and the Yard's Criminal Investigation Department (CID) had a remarkable clear-up rate and was highly competent.

Most of the Holmes stories are set among the higher levels of 19th-century British society, a world inhabited by professional men, retired army officers and country gentlemen, as well as members of royalty and cabinet ministers. Few take place among the working classes or the very poor, whereas in fact much crime was a product of the poverty and gangs in London's underworld.

In the 20th century detective stories became increasingly popular. Reading these stories was one of the characteristic aspects of the British middle classes in the 'golden age' of British detective fiction—the 1920s and 30s. Their emphasis on rationality, the inevitable triumph of justice, and the existence of an unofficial super-detective tells us much about the society of the time. So, too, do the stock characters and unstated prejudices in these works: country folk and domestic servants were almost always depicted as unintelligent, and women were often depicted in a simplistic, two-dimensional way, although a few female detective writers would present female characters in a more realistic manner.

Most of the well-known British authors of 'golden age' detective stories were drawn from the middle classes, like their audience. Conan Doyle was a doctor who turned to writing fiction while he awaited his patients; Freeman Wills Crofts was a railway engineer in Northern Ireland; Gilbert Keith Chesterton and Anthony Berkeley were journalists; Cecil Street a career army officer. Apart from a few superstars such as Agatha Christie, financial rewards for these interwar authors were rather meagre; a few hundred pounds per book—a useful income, but nothing princely.

US writers such as Rex Stout and Ellery Queen attempted to recreate the 'golden age' of British detective fiction. For the most part their books were mere imitations of the British models, although they were seldom wholly successful. But in the 1920s and 1930s, America also saw the rise of the 'hard-boiled' genre and its detective type: the tough private cop who appeared in the works of Dashiell Hammett and Raymond Chandler. Apart from the violence that appeared throughout their works, Hammett's and Chandler's novels were often marked by a political agenda that sought to expose the inequality they saw at the heart of American life. Britain had no real parallel either to their outlook on the world or (until much later) to their violence, but upheld the belief that the authorities should punish criminals regardless of their circumstances.

By around 1960, the classic British detective story was in serious decline. It seemed that writers had simply run out of ingenious plots and puzzles for their detectives to solve. The best-known crime fiction writers, such as P. D. James, eschewed private detectives for police inspectors, and straightforward puzzles for stories that were full of unexpected twists.

Today the detective story no longer exists in Britain, at least in its old form. Arguably this mirrors the transformation of that society as a whole. The belief that scientific developments were invariably beneficial possibly reached its height during the period when the classic detective story flourished, as did the belief in putting rationality at the heart of Britain's education system. And finally, the central belief that evil-doers would inevitably get their just deserts through the incorruptibility of the judicial system was replaced by a questioning of some of the procedures and decisions associated with that system.

Questions 1–8

Do the following statements agree with the information given in Reading Passage 1?

In boxes 1–8 on your answer sheet, write

<b>TRUE</b>	<i>if the statement agrees with the information</i>
<b>FALSE</b>	<i>if the statement contradicts the information</i>
<b>NOT GIVEN</b>	<i>if there is no information on this</i>

- 1 C. Auguste Dupin and Émile Gaboriau were both writers of detective stories.
- 2 It was Conan Doyle's creation of Sherlock Holmes that made the detective story a typically British genre.
- 3 The positive qualities of the character of Sherlock Holmes outweigh the negative qualities.
- 4 Officials at Scotland Yard were unhappy at the way they were portrayed in the Sherlock Holmes stories.
- 5 Sherlock Holmes is based on a real private detective who was consulted by Scotland Yard.
- 6 Conan Doyle's work fails to reflect the reality of crime in 19th-century Britain.
- 7 In the 1920s and 1930s, most writers of detective stories started to include interesting female characters in their work.
- 8 Agatha Christie only earned a few hundred pounds for her books.

## Questions 9–13

Complete the table below.

Choose **ONE WORD ONLY** from the passage for each answer.

Write your answers in boxes 9–13 on your answer sheet.

### The detective story and society

Country	Date	Key Developments
USA	1920s–1930s	<p><b>Rex Stout and Ellery Queen's works</b></p> <ul style="list-style-type: none"><li>• were mainly unsuccessful <b>9</b> _____ of British detective fiction</li></ul> <p><b>Hammett and Chandler's works:</b></p> <ul style="list-style-type: none"><li>• introduced the 'tough' private detective</li><li>• were full of <b>10</b> _____</li><li>• had a <b>11</b> _____ message about the unfairness of society</li></ul>
Britain	1950s–1960s	<p><b>Writers such as P. D. James:</b></p> <ul style="list-style-type: none"><li>• wrote about police inspectors, not private detectives</li><li>• created stories with many <b>12</b> _____</li></ul>
Britain	Present day	<p><b>The end of the traditional detective story reflects social changes. For example:</b></p> <ul style="list-style-type: none"><li>• scientific progress is not always seen as <b>13</b> _____</li><li>• less trust is now placed in rationality</li><li>• there is more questioning of the judicial system</li></ul>

判断题 (1–8)

题号	答案	精确定位句 (第 X 段)	详解
1	FALSE	第 1 段: “...in his stories featuring the detective <b>C. Auguste Dupin</b> ... Dupin had a counterpart in Monsieur Lecoq, created by the French author <b>Emile Gaboriau</b> .”	Dupin 是侦探角色而非作者; Gaboriau 才是作者。题干称 “两人都是侦探小说作家”, 与原文不符。
2	TRUE	第 1 段结尾 + 第 2 段首句: “...it was to <b>Britain</b> that detective fiction migrated, where it took root... becoming a characteristically British genre. <b>This transition occurred because of one author and his great detective</b> . The most famous... <b>Sherlock Holmes</b> ...”	原文把 “转变为英国体裁” 的原因明确归因于柯南·道尔创造的福尔摩斯, 与题干一致。
3	NOT GIVEN	第 2 段中部: “Holmes is memorably eccentric, with a range of endearing and less endearing habits. He is a brilliant private detective...”	文中只罗列正负特质, 并未比较 “正面是否多于负面/outweigh”。无此信息, 选 NG。
4	NOT GIVEN	第 2 段后半: “...officials of Scotland Yard... This is itself pure fiction: in real life... CID had a remarkable clear-up rate and was highly competent.”	这里说明现实与小说不符, 但没有提到苏格兰场官员是否 “不满” 被描写方式, 信息缺失。
5	FALSE	第 2 段后半同上: “This is itself <b>pure fiction</b> : in real life there were <b>never</b> any brilliant private detectives to whom Scotland Yard turned...”	题干称 “以一位被苏格兰场咨询的真实私家侦探为原型”, 而原文说现实中没有这样的私侦 → 矛盾。
6	TRUE	第 3 段: “Few take place among the working classes or the very poor, <b>whereas in fact much crime was a product of the poverty and gangs</b> in London's underworld.”	小说主要写上层社会, 未反映当时犯罪多源于贫困与黑帮的现实, 因此 “fails to reflect the reality” 成立。
7	FALSE	第 4 段: “... <b>women were often depicted</b> in a simplistic, two-dimensional way, <b>although a few female detective writers</b> would present female characters in a more realistic manner.”	1920s–30s 的大多数作家仍把女性写得扁平; 只有 “少数女作家” 更真实。与 “most writers... interesting female characters” 相反。
8	FALSE	第 5 段: “ <b>Apart from a few superstars such as Agatha Christie</b> , financial rewards... were... <b>a few hundred pounds per book</b> ...”	“几百英镑/本” 是大多数人的酬劳; 阿加莎属于 “少数超级明星”, 显然不止如此。题干说她 “只有几百英镑”, 与文意相反。

表格填空 (9–13) — ONE WORD ONLY

题号	答案	精确定位句 (第 X 段)	详解
9	imitations	第 6 段: “...their books were <b>mere imitations</b> of the British models, although they were seldom wholly successful.”	题干: Rex Stout 和 Ellery Queen 的作品 “主要是不成功的____英国侦探小说”。对应词为 <b>imitations</b> (模仿/仿作)。
10	violence	第 6 段: “ <b>Apart from the violence that appeared throughout their works</b> , Hammett's and Chandler's novels...”	“were full of ____” 对应整段指出其作品 “遍布暴力”。
11	political	第 6 段: “...novels were often marked by a <b>political</b> agenda that sought to expose the inequality...”	题干 “had a ____ message about the unfairness of society” = 具有关于社会不公的政治信息/诉求, 取 <b>political</b> 。
12	twists	第 7 段: “...and straightforward puzzles for stories that were full of <b>unexpected twists</b> .”	题干 “created stories with many ____”, 与 “full of unexpected twists” 完美对应。
13	beneficial	第 8 段: “The belief that scientific developments were invariably <b>beneficial</b> ... reached its height during the period...”	现在的社会变化意味着科学进步并非总被视为 “beneficial”, 故填 <b>beneficial</b> 。