

## 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 literary 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, of juggling words very prettily to strike effects which overawed an ignorant public, and served to distract from the inadequacy of his ideas.

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

### Questions 32–35

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

In boxes 32–35 on your answer sheet write

<b>YES</b>	<i>if the statement agrees with the views of the writer</i>
<b>NO</b>	<i>if the statement contradicts the views of the writer</i>
<b>NOT GIVEN</b>	<i>if it is impossible to say what the writer thinks about this</i>

- 32** Although Oscar Wilde admired Stevenson's work, he believed Stevenson could have written something better.
- 33** Stevenson encouraged Oscar Wilde to start writing.
- 34** Galsworthy had greater respect for Hardy than Stevenson.
- 35** More research is needed regarding Stevenson's influence on Chesterton.

### Questions 36–40

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

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

#### Robert Louis Stevenson and Sir Walter Scott

Opinions differ as to whether Robert Louis Stevenson or Sir Walter Scott should be considered Scotland's best writer. Scott had greater **36** \_\_\_\_\_, but Stevenson had more **37** \_\_\_\_\_, and the same distinction can be made between the two composers Shostakovich and Prokofiev. It is true that Scott's books showed more **38** \_\_\_\_\_ when it came to tragedy, though in an old-fashioned way, while Stevenson's books are still popular because of his **39** \_\_\_\_\_. And Stevenson's understanding of **40** \_\_\_\_\_ has resulted in the widespread use of an expression from one of his books.

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

一、选择题 (27–31)

题号	答案	题干翻译	定位	原文关键词 (EN → 中)	同义对应与干扰项排除 / 详解
27	D	作者认为传记作者 Balfour 和 Crouch 的问题是什么?	第 1 段	“Subsequent works of biography then turned him into a writer of almost religious importance... Crouch overstated Stevenson’s significance by placing him... with Shakespeare and Keats.” → “后来的传记把他拔高为近乎宗教般重要的作家.....Crouch 也夸大其重要性，把他与莎士比亚、济慈并列。”	elevated above his true status = turned him into.../overstated significance。A (低估家人作用) 与句意相反；B (误解宗教信仰) 文中无；C (高估他人对他影响) 无据。
28	C	作者在第二段对史蒂文森的主要观点是什么?	第 2 段	“Some critics accused him... of juggling words very prettily... which served to distract from the inadequacy of his ideas.” → “一些评论家指责他玩弄漂亮词藻，从而掩盖了思想的不足。”	his style covered up his faults = distract from the inadequacy of his ideas。A/B/D 不是该段中心论点。
29	B	根据作者，冒险故事可以做什么?	第 3 段前半	“We can accept that an adventure film can successfully express profound moral truths, but we reject the same idea for a book.” (作者用荒谬性论证反驳偏见) → “我们能接受冒险电影表达深刻道德真理，却拒绝把同样能力给予书籍。”	归纳作者立场：冒险叙事 (书) 也能讲道德真理 → can be used by writers to tell moral stories。A (书比电影更合适) 无；C (更时髦) 无；D (别人用而他没用) 不符。
30	A	作者关于史蒂文森与苏格兰说了什么?	第 3 段中部	“He has often not found favour in the land of his birth because his conservatism so often collides with the strong radical tradition in Scotland.” → “在故土他常不受欢迎，因为他的保守主义经常与苏格兰激进传统发生冲突。”	ideas contrasted with those of many Scots = conservatism collides with radical tradition。B (同情苏格兰问题) 与下句 “camouflaged Scotland’s problems (被指掩盖)” 相反；C (非苏格兰人) 不对；D (因丑化激怒) 无此说法。
31	C	他的个人生活如何影响作品?	第 3 段末	“The high adventure of Stevenson’s own lifestyle has sometimes obscured his output, his life a greater story than any he could devise.” → “他冒险的生活方式有时掩盖了他的作品——生活比任何他能写出的故事都更像一个大事。”	attracted more attention than his books = lifestyle obscured his output。A (朋友羡慕) 无；B (致其早逝) 无证；D (未帮他适应萨摩亚) 无关。

二、判断题 (32–35)

题号	答案	题干翻译	定位	原文关键词 (EN → 中)	逻辑与同义对应
32	YES	虽然王尔德欣赏他，但认为他本可写得更好。	第 4 段开头	“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.” → “王尔德深受影响，但说若他住伦敦而非萨摩亚会写得更好。”	“admired / deeply influenced” + “would have produced better work” → 与题干一致，故 YES。
33	NOT GIVEN	史蒂文森鼓励王尔德开始写作。	第 4 段	仅见 “deeply influenced”；无 “encourage to start writing”。	文中既未肯定也未否定 “启发写作起点”，信息缺失 → NOT GIVEN。
34	NO	高尔斯华绥更尊重哈代而非史蒂文森。	第 4 段中部	“Galsworthy... 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.” → “他后改口称：史蒂文森优于哈代；史蒂文森是 ‘全生命’，哈代是 ‘全死亡’。”	原文与题干相反 → NO。
35	YES	需要更多研究史蒂文森对切斯特顿的影响。	第 4 段后部	“The influence on the novelist Chesterton would also repay detailed study...” → “对切斯特顿的影响也值得深入研究。”	“repay detailed study = more research is needed” → YES。

三、摘要填空 (36–40)

Robert Louis Stevenson and Sir Walter Scott (第5段全段)  
需从 A–I 中选词填入 36–40；下面给出答案、原文证据与同义映射。

题号	答案	原文关键词 (EN → 中)	同义与理由
36	F (technical control)	“...in terms of craftsmanship, precision and the ability to minutely regulate language to create the desired effect, Scott takes the prize.” → “在工艺、精确度、对语言细腻调控上, Scott 更胜一筹。”	craftsmanship/precision/minutely regulate = 技术控制 → F。
37	A (natural ability)	“...the latter’s intrinsic genius was greater, and so it seems to be with Scott and Stevenson.” (对比普罗科菲耶夫/肖斯塔科维奇) → “**后者的天赋 (intrinsic genius) **更大; 史与斯亦然。”	intrinsic genius = natural ability → A。
38	H (depth)	“Scott’s detailed style does permit his stories to explore levels of tragedy that are beyond Stevenson’s reach.” → “Scott 的细致风格使其故事能探索更深层次的悲剧。”	levels of tragedy = 深度 → H。
39	G (storytelling)	“Stevenson’s skill with plotting and narrative gives his books a timeless quality.” → “史蒂文森在情节与叙事上的本领让其作品历久弥新。”	plotting & narrative = storytelling → G。
40	I (human nature)	“Stevenson was also the shrewder judge of behaviour and psychology... ‘Jekyll and Hyde’ has entered common English usage.” → “他更善于洞察行为与心理.....‘杰基尔与海德’进入常用语。”	行为与心理 (behaviour & psychology) = 对人性的把握 → I。