

Part One Writing (100%)

Task 1: Summary writing (50%)

Read carefully the following passage and summarize its contents in 150-200 words. Note that you must not copy complete sentences directly from the original. Failure to do so would incur deduction of your scores.

A type of book which we hardly seem to produce in these days, but which flowered with great richness in the late nineteenth and early twentieth centuries, is what Chesterton called the "good bad book": that is, the kind of book that has no literary pretensions but which remains readable when more serious productions have perished. Obviously outstanding books in this line are Raffles and the *Sherlock Holmes* stories, which have kept their place when innumerable "problem novels", "human documents" and "terrible indictments" of this or that have fallen into deserved oblivion. But apart from thrillers, there were the minor humorous writers of the period. For example, Pett Ridge—but I admit his full-length books no longer seem readable—E. Nesbit (*The Treasure Seekers*), George Birmingham, who was good so long as he kept off politics, and, if American books can be included, Booth Tarkington's Penrod stories.

However, all the books I have been speaking of are frankly "escape" literature. They form pleasant patches in one's memory, quiet corners where the mind can browse at odd moments, but they hardly pretend to have anything to do with real life. There is another kind of good bad book which is more seriously intended, and which tells us, I think, something about the nature of the novel and the reasons for its present decadence. During the last fifty years there has been a whole series of writers—some of them are still writing—whom it is quite impossible to call "good" by any strictly literary standard, but who are natural novelists and who seem to attain sincerity partly because they are not inhibited by good taste. In this class I put Leonard Merrick himself, W.L. George, J.D. Beresford, Ernest Raymond, May Sinclair, and A.S.M. Hutchinson. In their books these authors have been able to identify themselves with their imagined characters, to feel with them and invite sympathy on their behalf, with a kind of abandonment that cleverer people would find it difficult to achieve. They bring out the fact that intellectual refinement can be a disadvantage to a story-teller, as it would be to a music-hall comedian.

The existence of good bad literature—the fact that one can be amused or excited or even moved by a book that one's intellect simply refuses to take seriously—is a reminder that art is not the same thing as cerebration. I imagine that by any test that could be devised, Carlyle would be found to be a more intelligent man than Trollope. Yet Trollope has remained readable and Carlyle has not: with all his cleverness he had not even the wit to write in plain straightforward English. In novelists, almost as much as in poets, the connection between intelligence and creative power is hard to establish. A good novelist may be a prodigy of self-discipline like Flaubert; or he may be an intellectual sprawl like Dickens. Enough talent to set up dozens of ordinary writers has been poured into Wyndham Lewis's so-called novels, such as *Tarr* or *Snooty Baronet*. Yet it would be a very heavy labour to read one of these books right through. Some indefinable quality, a sort of literary vitamin, which exists even in a book like *If Winter Comes*, is absent from them.

Perhaps the supreme example of the “good bad” book is *Uncle Tom's Cabin*. It is an unintentionally ludicrous book, full of preposterous melodramatic incidents; it is also deeply moving and essentially true; it is hard to say which quality outweighs the other. But *Uncle Tom's Cabin*, after all, is trying to be serious and to deal with the real world. How about the frankly escapist writers, the purveyors of thrills and “light” humour? How about *Sherlock Holmes*, *Vice Versa*, *Dracula*, *Helen's Babies* or *King Solomon's Mines*? All of these are definitely absurd books, books which one is more inclined to laugh *at* than *with*, and which were hardly taken seriously even by their authors; yet they have survived, and will probably continue to do so. All one can say is that, while civilisation remains such that one needs distraction from time to time, “light” literature has its appointed place; also that there is such a thing as sheer skill, or native grace, which may have more survival value than erudition or intellectual power. There are music-hall songs which are better poems than three-quarters of the stuff that gets into the anthologies.

Task 2: Essay writing (50%)

In recent years China has witnessed a drastic increase in the annual enrollment of university students. While some hail it as an achievement of historical significance that marks the beginning of popularizing China's education of higher learning, others dismiss it as nothing but an educational “great leap forward” that will do more harm than good to the quality of college education in China. Write an essay of 350 – 400 words unequivocally expressing your stand on this issue. Whatever position you take, make sure to justify your decision. Give a title to your essay.

Part Two Translation (50%)

Task 1: Translate the underlined parts of the following passage into Chinese (25%)

Women and language

Language was an early topic for feminist researchers and by now there is a large body of research on women and language. These studies demonstrate how linguistic forms (the generic "he", for example) exclude women, and how vocabulary and syntax make women deviant. The names of experiences do not often fit for women. For an example that is simple and immediate, consider the difficulties that arise in an attempt to apply the terms "work" and "leisure" to most women's lives. Many of the household activities so prominent in women's lives do not fit comfortably into either category (范畴), and many of women's activities, such as family, community, and volunteer work, are best described as "invisible work". There are other examples ---the terms "public" and "private," for example, construct a distinction that obscures women's "multiple crisscrossings (十字形)" of fluid and constantly shifting boundaries. Such disjunctures (分离、分裂) between language and women's lives have been central to feminist scholarship; presumably, there are many more to be revealed. Presumably, as well, the lack of fit between women's lives and the words available for talking about experience present real difficulties for ordinary women's self-expression in their everyday lives. If words often do not quite fit, then women who want to talk of their experiences must "translate," either saying things that are not quite right, or working at using the language in nonstandard ways.

To some extent, this kind of problem must exist before everyone: language can never fit perfectly with individual experience. My claim, however, is that the problems of what we might call linguistic incongruence (不一致) must be greater for some groups than for others. Research on gender difference in speech provides some support for this claim, suggesting that, in at least some contexts, women face particular difficulties of speech. In mixed-sex dyads and groups, women are less listened to than men and less likely to be credited for the things they say in groups: they are interrupted more often than men; the topics they introduce into conversations are less often taken up by others; and they do more work than men to keep conversations going. Further, Candace West (1982) suggests that responses to speech are so thoroughly gendered that women cannot overcome these difficulties by simply adopting "male" styles: she found that when women did interrupt male speakers, they were more likely than male interrupters to be ignored, a pattern she (speculatively) attributes (归结于) to a male presumption that women's speech can, in general, be treated as trivial.) These and similar findings have been presented as effects of power relations between men and women. They can also be seen as manifestations of the special obstacles for women to speaking fully and truthfully.

Task 2: Translate the underlined parts of the following passage into English

(25%)

网络与生活

随着经济的发展和信息时代的到来，一方面，反映居民生活水平的恩格尔系数 (the Engel Coefficient) (表示人们的平均消费中，食品消费占总消费的比重) 越来越低，这表明食物消费正在降低，教育和信息产品的消费增强，居民信息消费的支付能力正在提高。另一方面，市民的信息化意识日益增强，参与社会事务、政治事务的积极性日益提高，对社区服务也提出了越来越高的要求。对于拥有大量较高文化素质居民的天河区来说，这一现象尤其明显。

对此，我们的应对举措是：联合房地产公司、物业管理公司和专业 IT 公司，共同推进“网络社区”建设，创造数字家居生活 (e-living)，实现居家办公、网上购物、在线娱乐、提供良好的信息消费环境、满足居民利用网络实现“终生教育”，提高居民素质，增强市民参与天河可持续发展的能力。

我们建设“网络社区”，也是要推进天河的全民信息化。我们已关注到业已存在的“数字分化”现象，并注意到联合国教科文组织对现代文盲的定义中，包括了“不能识别现代信息符号”、“不能应用计算机进行信息交流与管理”等新内容。我们将正视这个现象，并计划在各主要街道和公共场所，设置多功能的“信息亭”，满足游人及无电脑的市民都有机会上网获取信息、上网接受教育，缩小“数字鸿沟”，加快天河向信息社会迈进。在这个方面，政府决不是“旁观者”，而是“引导者”和“推进者”。

(2000 年 11 月 27 日中国可持续发展能力建设国际研讨会，广州天河区政府区长陈小钢的演讲“天河可持续发展的信息化战略”，节选)