

华南理工大学
2015 年攻读硕士学位研究生入学考试试卷

(试卷上做答无效, 请在答题纸上做答, 试后本卷必须与答题纸一同交回)

科目名称: 翻译硕士英语

适用专业: 英语笔译(专业学位)

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Part I. Vocabulary and Structure (30 points, 1 point for each)

Directions: *After each statement there are four choices marked A, B, C, and D. Select the only one choice that best completes the statement. Write your answers on your ANSWER SHEET*

1. The eventual _____ of nuclear experiments takes time.
A. abandonment B. repression C. exhaustion D. adaption
2. The student can no longer bear the new burdens _____ on him.
A. carried B. imposed C. enforced D. transferred
3. Mr. Smith had to resign _____ his age.
A. in the light of B. on the basis of C. in regard to D. on account of
4. Arthur Hailey _____ two weeks _____ in August and then felt his health improving.
A. put...off B. turned...off C. took...off D. saw...off
5. It is sometimes difficult to _____ what is said over an airport loudspeaker.
A. make out B. work out C. find out D. figure out
6. She _____ for her spectacles in her bag, only to find them gone.
A. fetched B. snatched C. seized D. groped
7. There were 100 people _____ in the auditorium.
A. above all B. with all C. in all D. at all
8. Memorial Day is a _____ to the dead soldiers.
A. tribulation B. tribute C. contribution D. attribute
9. The arms race _____ a threat to world-wide peace.
A. substitutes B. institutes C. constitutes D. restitutes
10. You've _____ us an awkward question; we have to beat our brains for an answer.
A. exposed B. imposed C. posed D. posited
11. The team leader encouraged his men to use their ability _____.
A. at full B. at the full C. in full D. to the full
12. The man who gave us a lecture on economic reform yesterday was an _____ sociologist.
A. eminent B. imminent C. illuminating D. illustrative
13. One must not _____ his/her authority for personal gain.

- A. exploit B. undergo C. carry D. cultivate
14. His brilliant success resulted from years of _____.
- A. inspiration B. perspiration C. respiration D. aspiration
15. Those are their _____ opinions about the affair.
- A. considerate B. considerable C. considered D. considering
16. His keynote speech was _____ to with thunderous cheers.
- A. congratulated B. recognized C. faced D. responded
17. The demonstrators protested against the _____ of nuclear waste at sea.
- A. quitting B. dumping C. rejecting D. dismissing
18. He underwent three _____ operations on the abdomen in 2 weeks.
- A. consecutive B. successive C. continual D. sequential
19. Though my father had been away for over 10 years, he could still _____ different places in the city from the airplane.
- A. pick off B. pick up C. pick over D. pick out
20. My husband, because of his own professional _____, goes to Oxford every week.
- A. judgments B. criteria C. personalities D. commitments
21. The vast majority of people don't have the _____ to be drunkards.
- A. trend B. phenomenon C. pattern D. inclination
22. This sentence is _____ with the auxiliary verb preceding the subject.
- A. averted B. converted C. inverted D. reverted
23. A computer and a telephone _____ every office.
- A. belong among B. belong for C. belong with D. belong in
24. This action is _____ as I expected.
- A. enough of a success B. more of a success
C. as much of a success D. as much success
25. Which of the following italicized phrases indicates CAUSE?
- A. Why don't you do it *for the sake of your friends*?
- B. I wish I could write *as well as you*.
- C. *For all his efforts*, he didn't get an A.
- D. Her eyes were red *from excessive reading*.
26. Which of the italicized parts indicates CONTRAST?
- A. She opened the door *and* quietly went in.
- B. Victoria likes music *and* Sam is fond of sports.
- C. Think it over again *and* you'll get an answer.
- D. He is somewhat arrogant, *and* I don't like this.
27. _____ is often the case with a new idea, much preliminary activity and optimistic discussion produced no concrete proposals.

- | | | | |
|---------|-------|---------|-------|
| A. That | B. It | C. This | D. As |
|---------|-------|---------|-------|
28. She has taken great pains to conceal her emotions, and thereby made them _____ conspicuous.
- | | | | |
|-----------------|-----------------|-------------|-------------|
| A. all the more | B. all the much | C. all more | D. all much |
|-----------------|-----------------|-------------|-------------|
29. He _____ his weekends to football, rain or shine.
- | | | | |
|-----------|----------|--------------|------------|
| A. spends | B. takes | C. dedicates | D. budgets |
|-----------|----------|--------------|------------|
30. _____ you finish it today, or you will be behind schedule.
- | | | | |
|---------------|------------|----------------|-------------|
| A. To be sure | B. Be sure | C. Sure enough | D. For sure |
|---------------|------------|----------------|-------------|

Part II. Reading Comprehension (40 points, 2 points for each)

Directions: *In this section, there are 3 passages followed by multiple-choice questions. Read the passages and then write ONE best answer for each question on your ANSWER SHEET.*

Passage 1

How is communication actually achieved? It depends, of course, either on a common language or on known conventions, or at least on the beginnings of these. If the common language and the conventions exist, the contributor, for example, the creative artist, the performer, or the reporter, tries to use them as well as he can. But often, especially with original artists and thinkers, the problem is in one way that of creating a language, or creating a convention, or at least of developing the language and conventions to the point where they are capable of bearing his precise meaning. In literature, in music, in the visual arts, in the sciences, in social thinking, in philosophy, this kind of development has occurred again and again. It often takes a long time to get through, and for many people it will remain difficult. But we need never think that it is impossible; creative energy is much more powerful than we sometimes suppose. While a man is engaged in this struggle to say new things in new ways, he is usually more than ever concentrated on the actual work, and not on its possible audience. Many artists and scientists share this fundamental unconcern about the ways in which their work will be received. They may be glad if it is understood and appreciated, hurt if it is not, but while the work is being done there can be no argument. The thing has to come out as the man himself sees it.

In this sense it is true that it is the duty of society to create conditions in which such men can live. For whatever the value of any individual contribution, the general body of work is of immense value to everyone. But of course things are not so formal, in reality. There is not society on the one hand and these individuals on the other. In ordinary living, and in his work, the contributor shares in the life of his society, which often affects him both in minor ways and in ways sometimes so deep that he is not even aware of them. His ability to make his work public depends on the actual communication system: the language

itself, or certain visual or musical or scientific conventions, and the institutions through which the communication will be passed. The effect of these on his actual work can be almost infinitely variable. For it is not only a communication system outside him; it is also, however original he may be, a communication system which is in fact part of himself. Many contributors make active use of this kind of internal communication system. It is to themselves, in a way, that they first show their conceptions, play their music, present their arguments. Not only as a way of getting these clear, in the process of almost endless testing that active composition involves. But also, whether consciously or not, as a way of putting the experience into a communicable form. If one mind has grasped it, then it may be open to other minds.

In this deep sense, the society is in some ways already present in the act of composition. This is always very difficult to understand, but often, when we have the advantage of looking back at a period, we can see, even if we cannot explain, how this was so. We can see how much even highly original individuals had in common, in their actual work, and in what is called their “structure of feeling”, with other individual workers of the time, and with the society of that time to which they belonged. The historian is also continually struck by the fact that men of this kind felt isolated at the very time when in reality they were beginning to get through. This can also be noticed in our own time, when some of the most deeply influential men feel isolated and even rejected. The society and the communication are there, but it is difficult to recognize them, difficult to be sure.

31. Creative artists and thinkers achieve communication by_____.
- A. depending on shared conventions B. fashioning their own conventions
C. adjusting their personal feelings D. elaborating a common language
32. A common characteristic of artists and scientists involved in creative work is that_____.
- A. they care about the possible reaction to their work
B. public response is one of the primary conceits
C. they are keenly aware of public interest in their work
D. they are indifferent toward response to their work
33. According to the passage, which of the following statements is INCORRECT?
- A. Individual contributions combined possess great significance to the public.
B. Good contributors don't neglect the use of internal communication system.
C. Everyone except those original people comes under the influence of society.
D. Knowing how to communicate is universal among human beings.
34. It is implied at the end of the passage that highly original individuals feel isolated because they_____.
- A. fail to acknowledge and use an acceptable form of communication

- B. actually differ from other individuals in the same period
- C. have little in common with the society of the time
- D. refuse to admit parallels between themselves and the society

Passage 2

Supporting his family by selling roses from his wheelchair, Milton McKnight sometimes grew frustrated that he couldn't do more. The 40-year-old father of two, who suffers from cerebral palsy, longed for the sense of security that comes from owning a home. But he knew he could never afford one.

Last year all that changed when police officers, taken by McKnight's hard work and good cheer, raised more than \$60,000 in cash, supplies and labor to build the McKnights a three-bedroom, wheelchair accessible home. Thanks to the donated money, there will be no mortgage payments. A \$10,000 trust covers household expenses. "I'm so happy - no words can express my thanks," McKnight said as he was wheeled into his new home.

"Ask people if money buys happiness and they'll usually deny it," says David Myers, professor of psychology and author of *The Pursuit of Happiness*. "But ask those same people if a little more money would make them a little happier, and most will agree."

Over the past 15 years, researchers have studied the connection between money and happiness. Their findings shatter many misconceptions. Here are five of the most surprising results:

1. Everyone needs a few luxuries to be happy.

A high income affords a family many pleasures — a more luxurious home, perhaps a vacation or a fancier car. But do such things make you happier?

"Pleasure is not the same as happiness," notes psychology professor Mihaly Csikszentmihalyi. "Pleasure is a temporary release. Happiness comes from experiences in which one's mental and emotional energies are invested."

For Ken Sheets, happiness was a concrete-block cottage on a small lake. As a young factory worker, Sheets was determined to give his three children summers they would always remember. So he cleared a plot of land, built a cottage, hauled sand to make a beach and tied a rope to a willow tree for a swing.

Sheets did everything himself because at the time he couldn't afford not to. Now, when his grown children visit, it's his labors of love they recall most fondly. "It wasn't the house or the lake that made that time so special," Sheets says. "It was the fun we put into them as a family."

Just as happy families value pleasures that involve personal effort, so they value possessions that have personal meaning, like Grandma's wedding ring. Unhappy people, however, are more likely to prize possessions because of their cost or utility — a car that

handles well or an expensive necklace.

"Unfortunately, they don't see objects as a link to other people but as something to enhance themselves and stand out from others," notes Csikszentmihalyi. That's because, researchers say, possessions are proof of who we are and where we belong. And although happy families may enjoy the comforts of money, they derive deeper satisfaction from their connections with one another.

For Leo and Shirley Wingate, their most valued possessions are photo albums that chronicle 52 years of family life. "They're a record of who we are and where we came from," Shirley notes. "We went through some very tough times"— the separation of war, financial hardship, four miscarriages, a son's birth defect and Let's cancer. Now the albums remind the Wingates that through everything, they managed to laugh, to enjoy life and, most of all, to find happiness in each other.

2. Happiness is a permanent vacation.

Would you quit your job if you didn't need the money? In a 1990 poll by the Gallup Organization, many people said quitting work was an important reason to be rich. Yet researchers find that work is one of life's chief satisfactions for people.

Consider W. Berry Fowler. In 1979 Fowler started a tutoring company that became so successful he was able to sell out and retire in 1987 — a multimillionaire at 41. He bought a 50-foot cabin cruiser and a house in Hawaii, and busied himself vacationing.

But after five years of perpetual vacation, Fowler began to miss the challenges of work. So in 1992 he bought a fitness chain for children and now spends 75 hours a week immersed in balance sheets and staff meeting. "My best days on the golf course weren't half as much fun as a good day at the office," he says.

A job, studies show, is more than a paycheck. Doing something well can increase confidence and self-worth. When sociologist H. Roy Kaplan surveyed 139 lottery millionaires, he discovered 60 percent continued working at least a year after they'd won.

3. A big raise would make you happy.

If jobs are so important, wouldn't salary size be a gauge of job satisfaction? Americans think so. A survey conducted last year by Roper Starch Worldwide, Inc., found that almost 70 percent of the respondents said they would be happier if their families had twice as much household income. Yet studies show that job satisfaction comes less from how much people earn than from the challenge of their jobs and the control they are able to exert. Work that doesn't engage a person will never seem rewarding, no matter how lucrative it becomes.

No one knows this better than Richard Westerfield. At 22, having studied piano, violin and voice, he got his first chance to conduct an orchestra. "The moment I picked up the baton," he remembers, "I knew this was what I was born to do."

Westerfield's parents, however, urged him to be more practical. So he got a graduate degree in business and took a well-paid position in international investment banking.

But Westerfield's passion for music never ebbed. After putting in 12 or more hours a day on Wall Street, he'd stay up nights writing music scores. His vacations were spent guest-conducting for orchestras around the country. In February 1993, he got his big break when famed conductor Erich Leinsdorf had to bow out of five guest appearances with the New York Philharmonic Orchestra. Westerfield, his understudy, took over — to critical acclaim.

On the last night of his Philharmonic performances, Westerfield learned that his father had terminal cancer. "I realized then that life is too short not to do what's really important to you." With his family's blessing, the father of two young children quit his job for a full-time conducting career. Today Westerfield earns less than half his old salary, but he has finally found the joy he never knew in business.

4. Nothing comforts like cash.

In times of crisis — a debilitating illness or loss of one's home — money can come in pretty handy. But for all its benefits, it cannot fortify you against the inevitable pain and sadness that follow the crisis. For that, researchers say, you need close friendships. "Human beings are social animals," notes Alex Michalos, professor of philosophy and social sciences. "They're not built to handle things alone."

Tom and Rachel Leihbacher's friends have always been instrumental in their lives. For years they worked on church projects together and hosted summer barbecues at one another's houses. But the Leihbachers didn't really know the true value of their friends until 1988, when their son Tommy was born with severe birth defects. By the time Tommy was two, he'd had a dozen costly operations.

Friends rallied to the family's side. After the Leihbachers spent an entire summer in the hospital with Tommy, close friends from church snatched a key to their house, cleaned the place thoroughly and stocked the refrigerator for their return. Another time, friends gave them a gift certificate to a fancy restaurant and baby-sat for Tommy so the couple could go. Concerned by the family's medical bills, they started a fund for the child, holding benefit concerts and rummage and bake sales.

"Our friends are an invaluable part of our lives," Tom says. "Not so much for the things they did for us, but for their deep, abiding moral support. They helped pull us through. That's something you can't put a price tag on."

5. If you could fulfill all your desires, you'd be happy.

She was born in a New York City mansion, the only child of a multimillionaire. By the time she reached adulthood, she could fulfill any desire — from the B-25 bomber she reportedly refurbished for luxury travel, to her ceiling-high goldfish tank. Yet when heiress

Doris Duke died last year, news reports detailed a lonely life of deep unhappiness.

Is fulfilling one's desires, then, an undesirable goal? Not at all, experts say, but they claim true happiness comes more in the striving to fulfill desires than in the attainment.

If you passed Joan Smith on the street, you'd never know she's the highest-ranking female biathlete in the United States. She has competed in two Olympics, but has yet to win a medal.

What keeps her competing? "I do it purely for love of the sport and the chance to achieve," Smith says. "It's given me a tremendous sense of self-esteem." Left back in the first grade, Smith struggled in school. Then, at 13, she began combining cross-country skiing with target shooting and discovered her talent. "Biathlon training made me realize that not everything comes easily," she says. "Winning a medal wouldn't change the good things I've gotten out of this sport and the positive ways it has affected me."

In a recent study of 55 countries, including Singapore, Malaysia, Thailand, Bangladesh, Japan, South Korea, China and the Philippines, researchers at the University of Illinois discovered something amazing: In countries where families had an average annual income of at least \$10,000 per person (\$40,000 a year for a family of four) it was usually found that additional amounts of income added very little to their sense of well-being. Although each individual family's situation will differ, the study found that people as a whole have a positive sense of well-being.

Happiness and wealth aren't mutually exclusive. It's possible to have both — or neither. But most believe that those who have happiness, in the long run, have more. Even author Oscar Wilde, that dean of materialists, agreed: "Ordinary riches can be stolen from a man. Real riches cannot. In the treasury house of your soul, there are infinitely precious things that may not be taken from you."

35. Milton McKnight felt very happy as he was wheeled into his new home because

- A. with the donated money and the trust he would no longer have to support his family by selling roses from his wheelchair.
- B. with the help of police officers he was able to enjoy the sense of security that came from owning a home.
- C. with the donated money and the trust he could pursue his own happiness without hard work.
- D. with the help of police officers he was able to find a good doctor to treat his cerebral palsy.

36. Which of the following statements is TRUE?

- A. One is bound to be happy if he has a high income.
- B. Pleasure is not quite different from happiness.

- C. Unhappy people tend to value possessions that have personal meaning.
D. Happy families regard objects as a link to other people.
37. The reason why W. Berry Fowler sold out and retired in 1987 was most probably that _____.
- A. he considered his work too boring for him to bear any longer.
B. he was too old to work in a tutoring company.
C. he had become rich enough to enjoy the rest of his life without having to work.
D. he was eager to spend his days on golf course.
38. Studies show that _____.
- A. 30 percent of American disregarded salary size as important
B. people derive great satisfaction from the challenges of work.
C. lucrative work is the only source of human satisfaction
D. people tend to hate work once they become millionaires
39. Richard Westerfield quit his well-paid position in international investment banking because _____.
- A. he never found any joy in business
B. he had to take care of his two young children
C. he decided to pursue a full-time conducting career
D. he had to provide the best possible care for his dying father
40. According to the passage, in times of crisis, _____.
- A. only money can pull people through
B. close friendships can help people cope with their sufferings
C. the true value of friends can hardly be realized
D. handling things alone can increase people's confidence and self-worth
41. The study made by researchers at the University of Illinois shows that _____.
- A. most people adopt a negative attitude toward money
B. happiness and wealth are mutually exclusive
C. people in general have a positive view of well-being
D. many people are satisfied with an annual income of \$10,000
42. It can be learned from the passage that _____.
- A. one is unlikely to lose both happiness and wealth
B. one can regard quitting work as a reflection of the fundamental human urge to be free
C. one who has happiness can hardly be a man of wealth
D. one who has happiness eventually has more

Passage 3

When we learn to read fiction, we acquire pleasure and a resource we never lose.

Although literary study is impractical in one sense—few people make their living reading books—in another sense it is almost as practical as breathing. Literature records and embodies centuries of human thought and feeling, preserving for us the minds of people who lived before us, who were like us and unlike us, against whom we can measure our common humanity and our historical difference. And when we read the stories of our contemporaries they illuminate the world all of us share.

When we read great literature, something changes in us that stays changed. Literature remembered becomes material to think with. No one who has read *The Death of Ivan Ilych* well is quite the same again. Reading adds tools by which we observe, measure, and judge the people and the properties of our universe; we understand the actions and motives of others and of ourselves.

In the fable of the ant and the grasshopper, the wise ant builds his storehouse against winter and prospers; the foolish grasshopper saves nothing and perishes. Anyone who dismisses the study of literature on the ground that it will not be useful — to a chemist or an engineer, to a foreman or an X-ray technician — imitates the grasshopper. When we shut from our lives everything except food and shelter, part of us starves to death. Food for this hunger is music, painting, film, plays, poems, stories, and novels. Much writing in newspapers, magazines, and popular novels is not literature, if we reserve that word for work of high quality. This reading gives us as little nourishment as most television and most fast food. For the long winters and energetic summers of our lives, we require the sustenance of literature.

Reading fiction old and new — taking into ourselves the work of nineteenth-century Russian, contemporary English, Irish, and especially American storytellers — we build a storehouse of knowledge and we entertain ourselves as well. But to take pleasure and understanding from fiction we have to learn how to read it. No one expects to walk to a computer and be able to program it without first learning something about computers. For some reason — perhaps because we are familiar with words from childhood and take them for granted — we tend to think that a quick glance at the written word should reward us, and that if we do not take instant satisfaction the work is beyond us, or not worth it, or irrelevant or boring. But all our lives, in other skills, we have needed instruction and practice — to be able to ride a bicycle, drive a car, play guitar, shoot baskets, typewrite, dance.

The knowledge we derive from literature can seem confusing. Equally great works may contradict each other in the generalizations we derive from them. One work may recommend solitude, another society. One may advise us to seize the moment, another to live a life of contemplation. Or, two good readers may disagree about the implication of a work and each argue convincingly, with detailed references to the writing, in support of

contrary interpretations. A complex work of fiction cannot be reduced to a simple, correct meaning. In an elementary arithmetic text, the answers may be printed in the back of the book. There are no answers to be printed in the back of any collection of literature.

Such nebulosity, or ambiguity, disturbs some students. After an hour's class discussion of a short story, with varying interpretations offered, they want to know "But what *does* it mean?" We must admit that literature is inexact, and its truth is not easily verifiable. Probably the story means several things at once, and not one thing at all. This is not to say, however, that it means anything that anybody finds in it. Although differing, equally defensible opinions are common, error is even more common.

When we speak of truth in the modern world, we usually mean something scientific or tautological. Arithmetic contains the truth of tautology; two and two make four because our definitions of two and four say so. In laboratories we encounter the truth of statistics and the truth of observation. If we smoke cigarettes heavily, it is true we have one chance in four to develop lung cancer. When we heat copper wire over a Bunsen burner, the flame turns blue.

But there is an older sense of truth, in which statements apparently opposite can be valid. In this older tradition, truth is dependent on context and circumstance, on the agreement of sensible men and women — like "Guilty" or "Not Guilty" verdict of a jury. Because this literary (or philosophical, or legal, or historical) truth is inexact, changeable, and subject to argument, literature can seem nebulous to minds accustomed to arithmetical certainty.

Let me argue this: if literature is nebulous or inexact; if it is impossible to determine, with scientific precision, the value or the meaning of art, this inexactness is the price literature pays for representing whole human beings. Human beings themselves, in their feelings and thoughts, in the wandering of their short lives, are ambiguous and ambivalent, shifting mixtures of permanence and change, direction and disorder. Because literature is true to life, true to complexities of human feeling, different people will read the same work with different responses. And the storyteller's art will sometimes affirm that opposite things are both true *because they are*. Such condition is not tidy; it is perhaps regrettable — but it is human nature.

The claims I make for fiction are large: that it alerts and enlarges our minds, our connections with each other past and present, our understanding of our feelings. These claims apply to excellent literature only. This suggests that some fiction is better than other fiction, and that some narratives are not literature at all. Even if judgments are always subject to reversal, even if there is no way we can be certain of being correct, evaluation lives at the center of literary study.

When I was nineteen, I liked to read everything: science fiction, Russian novels,

mystery stories, great poems, adventure magazines. Then for six months after an accident, sentenced to a hospital bed and a body cast, I set myself a reading list, all serious books I had been thinking about getting to. Of course there was a background to this choice: I had been taught by a good teacher who had directed and encouraged and stimulated my reading. I read through Shakespeare, the Bible in the King James version, novels by Henry James and Ernest Hemingway and William Faulkner. Toward the end of six months, taking physical therapy, I hurried to finish the books I had assigned myself; I looked forward to taking a vacation among private detectives and adventurers of the twenty-fourth century. I thought I would take a holiday of light reading.

When I tried to read the light things, I experienced one of those “turning points in life” we are asked to describe in freshman composition. I remember the dismay, the abject melancholy that crept over me as I realized — restless, turning from book to book in search of entertainment — that these books bored me; that I was ruined for life, that I would never again lose myself to stick-figure characters and artificial suspense. Literature ruined me for light reading...

I don't mean to say that I was able to give reasons why Fyodor Dostoyevsky's novel about a murder was better than Agatha Christie's or why Aldous Huxley's view of the future, thought less exciting, was more satisfying than *Astounding Science Fiction's*. But I began a lifetime of trying to figure out why. What is it that makes Chekhov so valuable to us? The struggle to name reasons for value — to evaluate works of art — is lifelong, and although we may never arrive at satisfactory explanations, the struggle makes the mind more sensitive, more receptive to the next work of literature it encounters. And the mind becomes more sensitive and receptive to literature, it may become more sensitive and receptive to all sorts of things.

43. Literature is almost as practical as breathing in that _____.
- A. it brings pleasure to us
 - B. it is a way of making a living
 - C. it is a way of sharing experiences with and obtaining insight into our fellow men
 - D. it makes temporary changes in us
44. The author intends the word “literature” for _____.
- A. popular writing
 - B. newspaper stories
 - C. television features
 - D. high quality fiction
45. A great work often _____.
- A. provides us with a simple, correct meaning
 - B. has more than one interpretation
 - C. has no answers printed in the back of the book
 - D. makes readers agree with each other

46. The ambiguity of a story means that _____
- A. no interpretation should be offered
 - B. it can be several things at once
 - C. it can mean anything that anybody finds in it
 - D. many people have found errors in it
47. Literature is inexact because _____.
- A. human nature is inexact
 - B. human beings like to wander
 - C. people are different
 - D. nothing is permanent or exact
48. Which of the following statements is NOT true of literary evaluation?
- A. Some fiction is better than other fiction.
 - B. Some narratives are not literature at all.
 - C. Literary judgments are not absolute.
 - D. Evaluation is not advised in literary study.
49. After being in hospital for six months, the author _____.
- A. read some fascinating light fiction
 - B. was taken by science fiction
 - C. got sick of light reading
 - D. became ruined in his life
50. What makes Chekhov so valuable to us is that _____.
- A. his stories are very entertaining
 - B. he makes readers more sensitive to life
 - C. he is a sensitive artist
 - D. his view of life is in agreement with ours

Part III. Writing (30 points)

51. Write an essay of at least 400 words in English about the following topic. Give a title by yourself. Write your essay on your ANSWER SHEET.

Nowadays social media platforms (Weibo, WeChat, Twitter, etc.) affect the ways many people interact with each other. Opinions vary widely on the social media's role in the development of interpersonal relationships. In what ways has social media affected the types of relationships people make? Has this become a positive or negative development?