

be able to see that to be fascinated by that which is repulsive, awful, and horrible is a paradox.

19. **D.** “A sea,” “a sky,” “a kind,” “or orders,” “or what” are examples of parallel structure. The simile is “ship about as rigid as a concertina.”
20. **E.** This is a straightforward, factual question. The answer is found in line 37.
21. **D.** In lines 45–47 the speaker is philosophizing about what it is that “redeems” the “conquest of the earth.” It is the *idea*.
22. **B.** This question asks you to locate the antecedent of “this.” You could use the substitution method here. Just replace “this” with the word or phrase. Or, you could look carefully at the text itself. The omniscient narrator is describing the speaker as a Buddha. Lines 45–46 come after “this.” D and E are not real possibilities. Also, they are too far away from the pronoun.
23. **E.** A careful reading of the passage allows you to find references to A and D and to locate the quoted phrases in B and C. What you will *not* find are any references to “punishment for a crime.”

Sonnet 73

by William Shakespeare

24. **B.** The difficulty with this question lies in the similarity between B and E. However, it should be apparent from the numerous references to death and the contrast to youth that the poet is speaking of a literal time period in life and not of a state of emotional development.
25. **E.** Use the process of substitution and work backward in the poem to find the antecedent. Recognize the appositive phrase, which is set off by commas, to spot the previous image—“black night.” Another trick is to recast the line into a directly stated sentence instead of the poetic inversion. Asking “who or what is Death’s second self” will help you locate the subject of the line.
26. **A.** Once again you are being tested on terminology and your ability to recognize an example. Deconstruct the line and find its essence; here it is obvious that “consumed” and “nourished” are contradictory.
27. **B.** Even without returning to the poem, you should notice that A, C, D, and E suggest death or diminishment. The only image of intensity and life appears in choice B.
28. **D.** The keys to this question can be found in lines 10–12 and line 14, which restate the irony of the beloved’s devotion and the speaker’s mortality. A good technique is to always check the previous and subsequent lines in order to clarify your answer. Also, careful reading would eliminate A and B. Passion is not mentioned in the poem.
29. **D.** For the prepared student, this question is a giveaway. Definitions of these terms in Chapter 9 clarify the differences among the types of sonnets. The rhyme scheme should lead you to choose D.
30. **A.** The sonnet depends on several extended comparisons with nature—the seasons, day and night, and fire. Although there may be a contradiction in the final three lines, the primary means of development is metaphor. (See Chapter 8 for examples of synecdoche.)
31. **E.** Since contradiction and paradox are techniques that create irony, you should be able to see that choice E restates the essential opposing forces in the sonnet.
32. **C.** You must reread and interpret the entire third quatrain to clearly figure out this question. You need to decode the metaphor and realize that fires must be fed and that they expire when they exhaust the source of fuel.
33. **D.** Even though E is a lovely thought, the speaker never expresses the desire to have the beloved age along with him. This answer depends on the pun in the title of choice D—fall. Here it may refer to the season of age as well as to the decline of the speaker and the relationship. No other choice is supported in the sonnet.
34. **A.** At first glance, one might think the speaker is submissive to the greater force of death; however, at no time does he acquiesce to the demands of mortality. The speaker thinks about and reflects on his circumstances.
35. **E.** You should notice that three of the five choices are negative. If you have read carefully,