



A view of the Vietnam Veterans Memorial: AP/Wide World Photos

Questions 35-43. Read the following poem carefully before you choose your answers.

The speaker in this poem is visiting the Vietnam Veterans Memorial in Washington, D.C. The monument, inscribed with the names of the Americans who died or disappeared in the Vietnam War, consists of two 250-foot-long black granite walls converging in a "V."

Facing It

- My black face fades,
 hiding inside the black granite.
 I said I wouldn't,
 Line dammit: No tears.
 (5) I'm stone. I'm flesh.
 My clouded reflection eyes me
 like a bird of prey, the profile of night
 slanted against morning. I turn
 this way—the stone lets me go.
 (10) I turn that way—I'm inside
 the Vietnam Veterans Memorial
 again, depending on the light
 to make a difference.
 I go down the 58,022 names,
 (15) half-expecting to find
 my own in letters like smoke.
 I touch the name Andrew Johnson;
 I see the booby trap's white flash.
 Names shimmer on a woman's blouse
 (20) but when she walks away
 the names stay on the wall.
 Brushstrokes flash, a red bird's
 wings cutting across my stare.
 The sky. A plane in the sky.
 (25) A white vet's image floats
 closer to me, then his pale eyes
 look through mine. I'm a window.
 He's lost his right arm
 inside the stone. In the black mirror
 (30) a woman's trying to erase names:
 No, she's brushing a boy's hair.

Yusef Komunyakaa "Facing It" from *Dien Cai Dau* © 1988 by Yusef Komunyakaa,
 Wesleyan University Press by permission of University Press of New England.

35. The poem is best described as
- (A) a series of interrelated impressions
 - (B) an exposition on a universal symbol
 - (C) a political analysis
 - (D) a wartime anecdote
 - (E) a sentimental reminiscence
36. Line 5 suggests which of the following?
- I. The speaker's attempt to resist emotion
 - II. The speaker's sense of oneness with the memorial
 - III. The speaker's philosophical conflict with the government
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
37. Line 9 presents an example of
- (A) allegory
 - (B) personification
 - (C) antithesis
 - (D) oxymoron
 - (E) understatement
38. Lines 20-21 most strongly convey the speaker's
- (A) condemnation of the woman's detachment
 - (B) realization of his own mortality
 - (C) regret that he cannot forget the past
 - (D) sense of how permanent is the fate of those named
 - (E) awareness of the fallibility of human beings
39. What does the speaker convey in lines 29-31 ?
- (A) A memory of his own childhood
 - (B) A desire to recapture innocence
 - (C) An impulse to accuse
 - (D) A feeling of confusion and guilt
 - (E) An uncertainty about the meaning of a gesture
40. The mirrorlike quality of the granite walls allows the speaker to experience all of the following in the poem EXCEPT
- (A) self-effacement
 - (B) self-awareness
 - (C) self-respect
 - (D) the illusion of having been transformed
 - (E) identification with the memorialized veterans
41. All of the following contrasts are integral to the poem EXCEPT
- (A) happiness and sorrow
 - (B) past and present
 - (C) light and dark
 - (D) illusion and reality
 - (E) fusion and separation
42. The imagery of the poem is characterized by
- (A) religious and historical allusions
 - (B) auditory and tactile qualities
 - (C) transformation and duality
 - (D) repetition and contrast
 - (E) passivity and objectivity
43. The title suggests which of the following?
- I. Affirming one's innocence
 - II. Viewing an evocative object
 - III. Acknowledging one's identity
- (A) III only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III

GO ON TO THE NEXT PAGE 