

Questions 30-41. Refer to the following passage.

- In our little fishing village of Yoriido, I lived in what I called a “tipsy house.” It stood near a cliff where the wind off the ocean was always blowing. As a child it seemed to me as if the ocean had
- (5) caught a terrible cold, because it was always wheezing and there would be spells where it let out a huge sneeze—which is to say there was a burst of wind with a tremendous spray. I decided our tiny house must have been offended by the ocean
- (10) sneezing in its face from time to time, and took to leaning back because it wanted to get out of the way. Probably it would have collapsed if my father hadn’t cut a timber from a wrecked fishing boat to prop up the eaves, which made the house look like
- (15) a tipsy old man leaning on his crutch.
- Inside this tipsy house I lived something of a lopsided life. Because from my earliest years I was very much like my mother, and hardly at all like my father or older sister. My mother said it was because
- (20) we were made just the same, she and I—and it was true we both had the same peculiar eyes of a sort you almost never see in Japan. Instead of being dark brown like everyone else’s, my mother’s eyes were a translucent gray, and mine are just the same.
- (25) When I was very young, I told my mother I thought someone had poked a hole in her eyes and all the ink had drained out, which she thought very funny. The fortune-teller said her eyes were so pale because of too much water in her personality, so
- (30) much that the other four elements were hardly present at all—and this, they explained, was why her features matched so poorly....She had her mother’s pouty mouth but her father’s angular jaw, which gave the impression of a delicate picture with much
- (35) too heavy a frame. And her lovely gray eyes were surrounded by thick lashes that must have been striking on her father, but in her case only made her look startled.
- My mother always said she’d married my
- (40) father because she had too much water in her personality and he had too much wood in his. People who knew my father understood right away what she was talking about. Water flows from place to place quickly and always finds a crack to spill
- (45) through. Wood, on the other hand, holds fast to the earth. In my father’s case, this was a good thing, for he was a fisherman, and a man with wood in his personality is at ease on the sea. In fact, my father was more at ease on the sea than anywhere else,
- (50) and never left it far behind him. He smelled like the sea even after he had bathed. When he wasn’t fishing, he sat on the floor in our dark front room,

- mending a fishing net. And if a fishing net had been a sleeping creature, he wouldn’t even have
- (55) awakened it, at the speed he worked. He did everything this slowly. Even when he summoned a look of concentration, you could run outside and drain the bath in the time it took him to rearrange his features. His face was very heavily creased, and
- (60) into each crease he had tucked away some worry or other, so that it wasn’t really his own face any longer, but more like a tree that had nests of birds in all the branches. He had to struggle constantly to manage it and always looked worn out from the effort.
- (65) When I was six or seven, I learned something about my father I’d never known. One day I asked him, “Daddy, why are you so old?” He hoisted up his eyebrows at this, so that they formed little
- (70) sagging umbrellas over his eyes. And he let out a long breath, and shook his head and said, “I don’t know.” When I turned to my mother, she gave me a look meaning she would answer the question for me another time. The following day without saying
- (75) a word, she walked me down the hill toward the village and turned at a path into a graveyard in the woods. She led me to three graves in the corner, with three white marker posts much taller than I was. They had stern-looking black characters
- (80) written top to bottom on them, but I hadn’t attended the school in our village long enough to know where one ended and the next began. My mother pointed to them and said, “Natsu, wife of Sakamoto Minoru.” Sakamoto Minoru was the name of my
- (85) father. “Died age twenty-four in the nineteenth year of Meiji,” and to the next one, which was identical except for the name, Masao, and the age, which was three. It took me a while to understand that my father had been married before, a long time ago,
- (90) and that his whole family had died. I went back to those graves not long afterward and found as I stood there that sadness was a very heavy thing. My body weighed twice what it had only a moment earlier, as if those graves were pulling me down
- (95) toward them.

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30. The speaker’s primary intention is to describe a(n)
- (A) seaside house
 (B) physical similarity
 (C) childhood environment
 (D) traditional occupation
 (E) poignant epiphany

31. The speaker frequently endeavors to explain curious things about her family and house through
- (A) elaborate metaphors
 - (B) fanciful fables
 - (C) humorous anecdotes
 - (D) interior monologue
 - (E) terse dialogue
32. In the course of the passage, the speaker uses figurative language to describe all of the following EXCEPT
- (A) the house
 - (B) the ocean
 - (C) her mother's incongruous features
 - (D) her father's careworn face
 - (E) the graveyard
33. The speaker likely refers to her dwelling as a "tipsy house" (line 2) because of its
- (A) precarious position on a promontory
 - (B) ramshackle construction
 - (C) quaint seaside vista
 - (D) diminutive stature
 - (E) oblique orientation due to the elements
34. In contrasting her mother and father, the speaker accents the difference in their
- (A) physical features
 - (B) temperament
 - (C) age
 - (D) level of concentration
 - (E) education
35. The speaker uses the elements of water and wood to account for which of the following?
- (A) her mother's inordinate dependency
 - (B) her mother's peripatetic nature
 - (C) her father's financial instability
 - (D) her father's characteristic deliberation
 - (E) her parents' ironically compatible natures
36. That the speaker's father has wood in him might plausibly explain his
- (A) skill in fixing the house
 - (B) coldness towards his daughter
 - (C) difficulty accepting his family's decease
 - (D) romantic attraction to the speaker's mother
 - (E) reluctance to desert the family
37. The antecedent of the pronoun "it" in line 64 is
- (A) "net" (line 53)
 - (B) "speed" (line 55)
 - (C) "crease" (line 60)
 - (D) "face" (line 61)
 - (E) "tree" (line 62)
38. The father's response to his daughter's query (lines 71-72) is most likely prompted by
- (A) his ignorance of the cause
 - (B) his reluctance to talk about it
 - (C) an apathy spawned by tragedy
 - (D) his inability to fathom his family's premature deaths
 - (E) the natural reticence of his persona
39. Which of the following details is LEAST significant in portraying the deep nature of the father's paralyzing sorrow?
- (A) his struggle to concentrate
 - (B) his expressive eyebrows and face
 - (C) his premature aging
 - (D) her mother's forbidding look at her question
 - (E) the three white markers in the graveyard
40. The speaker uses simile to describe each of the following EXCEPT
- (A) the inclination of the house
 - (B) her mother's facial features
 - (C) her father's briny scent
 - (D) her father's aging face
 - (E) her own fatalistic sentiment
41. The simile which closes the passage may be said to do which of the following?
- I. Establish the speaker's affinity with her father's suffering.
 - II. Reveal the speaker's disappointment upon discovering her father's previous marriage
 - III. Foreshadow, perhaps, the speaker's own unhappiness.
- (A) I only
 - (B) III only
 - (C) I and II
 - (D) I and III
 - (E) I, II and III