



AP[®] English Literature and Composition 2005 Sample Student Responses Form B

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1

The two poems both present reflections on the speakers' early morning surroundings, but they differ in their views of this time.

The first poem, "Five A.M." describes the speaker's observations during his morning walk. The weather is gentle and calm, "morning breathes/a soft sound" just as all the surroundings are. The speaker feels at peace and is carefree, "like are my troubles?" All the sights he sees contribute to the peaceful atmosphere. He passes the home where a baby lives, and also a yard with a little dog. The mentioning of these infants bring peaceful images to mind and have connotations of naivety and youth. The baby and the puppy also have houses where people look after them, so they also bring a feeling of security to the poem's atmosphere. In the second stanza the speaker then begins thinking about the simple life and decides that one does not need to be great in order to be satisfied, "conquerors have quit and gone home". The speaker realizes that he is satisfied with a simple life with babies, yards, puppies and streetlights. After observing his surroundings in the morning he finds contentment in them. As he turns a corner uphill, he comes to another peaceful place ("the air doesn't stir") and the rain that touches his face promises prosperity and life.

The literary techniques the first poet uses help contribute to the atmosphere of the surroundings. The poem is written in free verse, and the enjambment of the sentences represent the speaker's free flowing thoughts as he continues along his stroll. The caesuras in the first stanza may also symbolize the speaker pausing to look at the new things he passes, "a hedge; I pass the house of the couple Lisa I". The poet also uses alliteration a number

of times; "soft sound" and "lights on porches lead past lawns". The alliteration adds to the gentle, soft sound of the poem, and carries on the continuity of the man on his walk. The onomatopoeia; "pat and grit" also add to the description of the atmosphere with their auditory ~~descriptions~~ cues. The first poet uses personification in the last line; "Rain touches my face" to show the relationship between nature and humans. In the first poem there is an equal relationship between the two.

The second poem however, presents a different reflection of the morning. ~~It~~ It is also describing the atmosphere at 5 AM; "Five Flights Up", but its ^{suggests} title ~~reflects~~ a struggle, even at the very beginning.

The speaker of the second poem reflects that Morning is a huge, unfathomable idea; "emerges morning, ponderous, meteoric." This ~~is~~ contrasts directly with the view of nature in the first poem as working with humans. The description of nature is also very bleak; "gray light stretching over bare branches." Not only ~~does~~ the surroundings seem dark to the speaker, but they don't seem to offer any hope or promise of new life; "bare branch" and "single twig" suggest loneliness. ~~Even~~ Even the ~~most~~ ~~fragile~~ twigs which try to ~~continue~~ continue on life, only ~~are~~ able to make "glassy veins..."; ~~and~~ the ellipses suggesting that there may not be any hope and who knows what could happen to them. In the second poem there is also a dog, but ~~in~~ this second one is ^{already} up and moving about. His owner shouts at him "You ought to be ashamed." This suggests that the owner does not understand the dog's cheerfulness. Indeed the speaker

Mentions in other parts too that humans can not understand animals (continuing on the idea that there is no relationship between nature and humans). The second speaker concludes that it is only the dog and the inquiry bird who knew everything is answered/all taken care of. Only nature is at peace and understands. For humans life is still a struggle; "A yesterday I find almost impossible to lift"

This second poem is also written in free verse, symbolizing the speaker's free flowing thoughts.

So while both poems discuss the early morning events of their surroundings, their interpretations ~~and~~ are different. The first speaker feels at peace and believes that nature and people can co-exist ~~so~~ successfully. However the second ~~part~~ ^{speaker} does not think any relationship exists between the two and only ~~the~~ nature can understand itself.

Although the poems "Five A.M." and "Five Flights Up" describe their responses to the morning similarly, each portrays very different tones of carefree happiness and burdened observation. Each speaker's ~~attitude~~ ~~voice~~ ~~tone~~ defines the tone of the poem, which ~~also~~ ~~conveys~~ the significance of the poem to the ~~speaker~~ speaker and ~~also~~ portrays it to the reader.

The first two words of each poem are exactly the same, "Still dark," but further techniques, though at times similar, create the most distinct differences.

"Five Flights Up" starts the poem ~~actively~~ ~~passively~~ ~~passively~~ by using words like "unknown," "inquiringly," and quavering in the first stanza. Animals in sight are described as the speaker slowly wakes and becomes aware of their surroundings. The animals have not woken, but their described ~~actions~~ ^{feelings} hint at the speaker's own. ~~They~~ They are thought to be "inquiring" and unsure and asking "questions — if that is what they are —."

"Five A.M." also asks a question toward the end of the first stanza, ~~but~~ "where are my troubles?" but theirs is rhetorical and exemplifies the ~~speaker's~~ assured ~~certainty~~ certainty of the speaker. They mainly describe

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themselves and the surroundings, though also not woken yet, the speaker in "Five A.M." has. They are moving along a quiet and peaceful walk in a neighbourhood, ~~the~~ passing "hooded lights on porches," "lawns, a hedge," "the yard," and "streetlights." Though both ~~do~~ mention neighbors and a dog, ~~the~~ their interpretations are unrelated.

"Five A.M." describes the morning with ~~first~~ confidence and knowledge, while "Five Flights Up" only slowly experiences and observes their surroundings. "Five A.M."s first stanza asserts the day and the situation, ~~and~~ then further contemplates it in the second with universal themes like, "every country," "saints," and "thousands of years." "Five Flights Up" never reaches a conclusion until the fifth and last stanza with "obviously." ~~The~~ It's first stanza is questioning, the second ~~is~~ is observing, ~~and~~ "gray light streaking" and "he seems to yawn." The third ~~shows~~ reveals the speakers true attitudes a little bit with their observations of a carefree dog who is told, "You ought to be ashamed!" This quotation is blunt and eye-~~to~~

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1

- catching like the dashes, ~~in the poem~~
 "—if that is what they are—", and
 "—Yesterday." They show a shift from
 noting surroundings to what the
 speaker feels. "Five A.M." also
 uses a direct statement, "were
 are my troubles?" to show thoughts,
 but they are clear throughout.
 "Five Flights Up" only come into
 view in the last ~~two~~ ~~two~~ two
 lines of the last stanza, "A
 yesterday I find almost impossible to
 lift." Those lines piece together
 the clues and show ~~the~~ heavy
 contrast to the animals observed
 and described through the poem, "he
 has no sense of shame." ^{and} they "know
 everything is answered, all taken
 care of." ~~For~~ For "Five A.M.", the
 last three lines ~~only~~ simple serve
 as confirmation of the peace and happiness
 of the morning, now so contrary to
 "Five Flights Up" is revealed ~~burdened~~
 spirit of burdened longing. ~~at~~

The two poems that will be compared are "Five A.M." ^{by William Stafford,} and "Five Flights Up," ^{by Alice Methfessel,} "Five Flights Up" is about a person observing nature and notices that animals do not think about yesterday or tomorrow. Rather, the animals live for today. "Five A.M." is about a person who takes a morning stroll and thinks about life.

One might notice that both poems have "Five" in the title and begin with the words, "Still dark." However, another thing that is similar is the person's ~~astounding~~ astounding observations. Notice in "Five A.M." how the person ~~exp~~ describes his walking: "My feet pad and grit on the pavement... my arms alternate easily at my pace." The reader will be able to pick up that the character is steadily walking, yet is think hard about something about himself. In the next poem, the character describes the morning light in meticulous detail. Methfessel describes the light as, "~~streaking~~ streaking each bare branch, each single twig... making another tree, of glassy veins. This mesmerizing description allows the reader to see the beautiful tree and then the light ~~shining~~ shining down upon it.

In "Five Flights Up", Methfessel looks at the bird and ~~dog~~ dog, and sees that they live in the moment. They live for today without thinking what happened in the past. The human brain is unable to ~~forget~~ forget the past and this is what Methfessel figures out. The last line of the poem give the reader a hint that something tragic had taken place in her past that she would like to forget. In "Five A.M." Stafford takes a walk early in the morning and soaks in his surroundings. He thinks about everything, yet nothing at all in the first half of the second stanza.

Question 1

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The poets used imagery to show the morning surroundings. They both soak up what ~~was~~ was occurring in their respective environments. However, while one pondered about life, the other wished to forget the past.

2

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In the prose passage above, the ~~author~~ narrator makes his/her pity of McTeague evident through tone, which is in turn furthered by the juxtaposition of ~~details~~ his strength and his stupidity. Details of his professional failure explain the reason for such pity, and syntax furthers the juxtaposition mentioned.

Throughout, it is clear that the narrator pities McTeague. The basis of this claim is the contrast between the details of his formidable strength with his less than impressive intellect and demeanor. Diction such as "enormous" (used twice to describe him), "immense" and "salient" build McTeague up to be larger than life, and for a while, it seems like he may use this to good effect in his career, until the narrator ventures to label him "sluggish", "stupid", "docile" and "obedient". ^(all words that connote uselessness and weakness) It is sad that a man of such apparent strength fails to ~~not~~ emulate this power in his mind (where it matters for a man with his career goals), hence the narrator's tone of pity.

The inclusion of relevant details explains the root of this pity; McTeague is, for now at least, a ~~pro~~ failure in his profession, yet his dreams remain undeterred. Though his clients are limited to "lottery boys, shop girls, day clerks and car conductors" - none of which are professions that would allow great amounts of spending on dental work - McTeague remains "perfectly contented". For a dentist's office to be "a corner room on the second floor over the branch post office", ~~far~~ removed and remote, where the practicing dentist dwells as well, is also an indication of his shortcomings. The fact that his office "exhaled a mingled odor of bedding, creosote and ether", as opposed to the sterile, almost too clean fragrance dentist's offices should further his lack of success. The details of his failure are not alone a worthy reason for the narrator to adopt his tone of pity. What

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He most sad
 is ~~subject~~ ~~subject~~ IS that McTeague doesn't even realize his shortcomings. He is not even worthy of owning a dentist's office, but instead he owns a "parlor", yet his ambition lives on. Such evidence would suggest that McTeague is stupidly happy with his position in life, with insufficient intellectual capacity to realize this and change paths in life, says one that would see him use his one gift - strength - to make his living. This, not only for his failure but his pity to perceive it, the author adopts a tone of pity when describing McTeague.

Syntax serves to further the contrast between what McTeague is and is not capable of doing. In lines 10-21, ^{details of} his strength read like a list; the multiple clauses in each phrase (as made evident by the three semi-colons in these lines, and the many commas) add much grandeur to his strength. These lines read and appear on paper like a child enumerating the favorable traits of a fictional super-hero. However, from lines 29 to 52, the syntax reverses whatever ^{positive} effect these previous lines may have had. The sentences from lines 29-52 are constructed with great simplicity; detail upon detail are simply piled one on top of the other, without the formality of fancy lead-ins or other such unnecessary devices. This mass of details that force the reader to pity McTeague help the reader understand the basis of the narrator's attitude towards the dentist: he is an endless balance sheet of ^{unfavorable} items that ~~outweigh~~ outweigh what potential may exist. The irony in the use of syntax: "a modest affair" and a finishing touch to the sympathy the reader is forced to feel: his sign (that, unlike any other dentist's in the word offers gas") is modest to say the least, but the fact that it is called modest further fuels stupid contentment McTeague gives his life with. Thus, syntax

2

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also explains and justifies the narrator's attitude of pity towards
McTeague; details and details create a tone that adds
credibility to the narrator's attitude, leaving the reader with
no choice but to agree with him.

With an almost ~~creedly~~ indifferent tone, the Author uses ~~simple~~ ^{structure}, setting, and metaphor to describe McTeague as a simple man of simple background with simple ambitions. By refusing to deliver an outright opinion of McTeague the author does not speak ill of him but by not praising him for his honest intentions and good works, he defines McTeague as unsatisfactory.

Described as a huge bulk of a man, "A young giant" McTeague was lucky enough to inherit enough money to set up a small dentistry practice in San Francisco. We first see ~~signs~~ signs of the author's displeasure when he describes the composition of McTeague's gentle nature and huge strength of body as a negative. "Altogether he suggested a draught horse, immensely strong, stupid, docile, obedient." This barb is followed by ~~the statement~~ ^{the writing of} McTeague's feeling of achievement and success over his little practice. This purposeful structure only serves to downplay one man's honest business not as an admirable achievement, but as the limited destiny of a stupid oaf.

The author's description of McTeague's office does evoke feelings of pity, he objectively shows ~~to~~ how the man attempts to make ends meet by living in his office. However he does not commend McTeague's sacrifice, and again the author's lack of direction leads the reader only to a ^{natural} response of pity.

The final straw in this piece lies in the author's mockery of McTeague's dream. A large enamel tooth ~~sign~~ ^{sign} to mark his dentistry. Isolated and alone, the

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Author's description of McTeague's pursuit would be considered unbiased and straightforward. However in light of his previous jobs at the honest McTeague, the very way in which he describes McTeague's hopes and dreams for his tooth-signal is mocking. "A molar with enormous prongs, something gorgeous and attractive." ~~that the~~

By subtly refusing to acknowledge ~~the~~ McTeague's admirable pursuit of a honest hard working existence, the author clearly illustrates his disdain for this simple man and his simple dreams.

2

In the story of McTeague the author shows his dislike and his ~~hatred~~ ~~superiority~~ ~~over~~ McTeague in the way he describes, ~~writes~~ and writes about McTeague and in his tone.

The first thing one would ~~notice~~ notice is how McTeague's life goes and how he himself is described. The first thing we learn ~~about~~ about McTeague is that his mother has died and has only left him enough money to start a business. Next we learn that he hardly ~~makes~~ ^{makes} any friends and ~~that his agent~~. He opens a "Dental ~~Part~~ Parlors." The author then goes on to describe ~~McTeague~~ McTeague as a young giant who has ~~immense~~ immense limbs, but moves slowly and describes him in ^{an} unflattering manner; "square-cut ~~head~~, angular head ^{and a} salient jaw." Then the author compares McTeague to a draft horse, ~~large but dumb~~ "immensely strong, stupid, docile, obedient." (lines 25) Next we are told about McTeague's small office that doubles as his apartment. The small corner room is large enough for dental equipment, a bed, and a washstand and it is ~~also~~ filled with back issues of "The American System of Dentistry," and "Allen's Practical Dentist." However, the most ~~a~~ unflattering ~~thing~~ quality that the author brings to light is McTeague's lack of ^{any} real goals or ambitions.

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McTeague is described as perfectly contented, except for his one goal to one day have a large, gilded tooth attached to his sign. A small, and ~~uninteresting~~ uninteresting goal to say the least.

Also, the entire tone of the passage is mocking towards men like McTeague. The author expresses his superiority over men who only work because they must, make small amounts of money, have no friends, ~~and~~ have no true goals or ambitions to speak of. ^{and are stupid.} The author ~~also~~ shows McTeague in ~~the~~ the harshest of light to show that ~~he is not a~~ McTeague is not a noteworthy man.

Another element that shows the author's ~~distaste~~ opinion of McTeague is the length of the sentences. Whenever the author describes McTeague, ~~the~~ McTeague's dwelling or goals the sentences are kept short and worded simply, as if McTeague himself must be able to understand them.

Through all of these elements, tone, ~~and~~ detail, ^{and} length ~~reflects~~ reflects the author's attitude toward McTeague and men like McTeague.

3

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It is perhaps one of the prevailing drives that can either lead to our ruin or bring us great prosperity. In most cases it is the ~~first~~ former as is evidenced by King Lear and Lord of the Rings. However, in some special cases such a desire for power or the desire for power through the emancipation of someone else's overruling power can signal a change for the good as seen in Lysistrata. A play acting as critique, satire and biting humorous social commentary, Aristophanes did not mean for such a play to be the display of a great struggle for power. ~~It~~ Though the power struggle is not conventional, it certainly is a struggle for power: a struggle for women's power in the political ^{and} social sense and a general struggle for power that is used to criticize society. ~~It~~ Using the protagonist Lysistrata as a vessel, the play demonstrates the problems of society in the struggle for power itself.

~~It~~ Lysistrata, a young woman of great courage, gathers the women and convinces them to take hold of the acropolis, the center of Athens, so that they can take over and make a statement. In doing so, they also swear to abstain from sex with their husbands. Lysistrata makes this choice with the other ^{✓ Athenian and Spartan} women as a protest to a struggle of power between Athens and Sparta in the Peloponnesian War. Such an act ~~was~~ is a struggle of power in two ways: domestically, Lysistrata and the other women are taking charge and more powerful themselves in the household and in society. In a society where women are to do house work, are only good for taking care of children, are believed to be unable to take ~~part~~ ^{part} in politics and are thus considered to be a kind of six human, they are and Lysistrata is at a distinct disadvantage and at a lower position with less power. By denigrating their men oh god! the humor! Sex, Lysistrata and through her Aristophanes proves a point that is integral to the play: stereotypes such as ~~men~~ ^{men being stronger} and women being inferior.

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are ridiculous because women have powers, although it is often denied of them, even today. And finally there is also a universal message within this power struggle and that is that perhaps all people are equal, regardless of sex or ethnicity and thus all people should be accorded the same rights.

Politically, *Lysistrata* also takes power ^{by sending the women to rule over the acropolis} and frees herself from the stereotype of women and the power restraints of society. Politically, women were not considered citizens in ancient Greece and were not allowed to vote or have a say in political issues, such as the Peloponnesian War. In wartime when women are perhaps the most affected, being untaught in ways to defend themselves and unable to support themselves when their husbands die in war, *Lysistrata* takes power that allows her to end the war (amazingly enough through the abstention of sex) and thus provides another message to readers of the play: is a satire and social commentary. Aristophanes perhaps also wanted to advocate the inclusion of women in politics, particularly if the issue is to effect their lives and thus to us readers, we learn that it is our right and indeed all people's rights to make decisions for their welfare if something is going to affect them directly. The men had the power to make the decision of going to war and *Lysistrata*, using power of her own, demonstrated that the women had a right in ^{making} ~~that~~ ~~decision~~ ~~that~~ ~~decision~~, not the men who made it for them.

Finally, the power struggle between *Lysistrata*, and in a larger sense, the women, and the men of the city-states mirror the struggle of the Peloponnesian War, another power struggle. Aristophanes, beyond criticizing stereotypes of men and women, and advocating women's involvement in matters concerning them, also uses his satirical tone and scathing psycho-mythia of sex as a weapon against war, to criticize the war itself. Such power struggles exist

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Solely because of lack of tolerance between two peoples and the desire for more power when they already possess it. By ridiculing the war as so insignificant as to be able to be stopped by sex, Lysistrata and Aristophanes prove the futility of war and its wastefulness. ~~Just as~~ Just as Lysistrata struggles to have the women's opinions heard and struggle for her rightful power in order to take charge of a war situation that is unnecessary, ~~we as~~ ^{we as} readers can understand the power struggle that exists ~~around~~ ourselves. For do we not struggle against the power of society's preconceptions and people's stereotypes ~~even~~ even today? Aristophanes may have written his play Before Christ, but his message, passed on through Lysistrata's struggle for female power, is eternal. We are all people, equal in right and the power given to some, is in fact the power stemming intrinsically from all.

Heartbroken and furious after being abandoned by her husband, Medea revenge plays at Medea's heart. Medea, of Euripedes' "Medea", turns this hatred and revenge into a struggle to gain power over her husband, Jason. Because Jason chooses Creon allows the marriage of his daughter to Jason, Medea also seeks to gain power over him. Medea ruins the lives of ~~three~~ 5 4 people in her search for power, without regard for the feelings of anyone but herself. Euripedes uses Medea's power struggle to demonstrate the ultimate destruction and misery that power may cause.

Medea, after learning of her husband's actions efforts to leave her and marry the princess wants to make him suffer. She left before Medea and Jason were married, she fled her homeland and brutally murdered her father, all to help Jason find the Golden Fleece. She doesn't want Jason to think that he has power over her to do what he wants, just because she's a woman. Leaving her family was a bold act, and ~~Medea~~ after what Medea did for Jason, she feels that he is no stronger or more powerful than she is. Therefore,

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gain back

to ~~show~~ her power over Jason, Medea makes him miserable.

In addition, Creon banishes Medea because he fears her capabilities of revenge on Jason and his daughter. Because ~~he~~^{Creon} allows Jason's unity to his daughter and banishes Medea, Medea also desires to cause emotional pain on Creon. By doing so she can show her strength over the king.

Ultimately, Medea's struggle for power succeeds. She ~~kills~~ Her machinations cause the deaths of Creon and his daughter and she poisons her own children to augment Jason's suffering. She Medea ~~is~~ triumphs over Jason and Creon and gains the desired power. ~~She~~ Relishing this hard won power, she doesn't suffer at the deaths of her children.

Euripides demonstrates power's banality in two manners. Firstly, the struggle for power may lead to the loss of human life; as ~~we~~^{is} seen in the deaths of Creon, his daughter, and the two children. As if death

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B3

is not enough of a punishment, power is able to freeze human compassion and loving emotions. Medea's ~~see~~ thirst for power over Jason and Creon leads all love for her children to ~~dry up~~ evaporate, leaving her with a proud, cold heart. Although Medea defeats Jason, she loses all power to feel, love.

In Graham Greene's The Power and the Glory the main character, a nameless priest, tries to escape the power of the government that is pursuing him on account that he is a priest. However this is not the only power struggle in the story, this priest must grapple with the people of Mexico on his journey. These struggles build the priest, impinge him even, although he does not realize this giving the reader a sense of sympathy and even pride as the priest made his decisions, giving volumes of meaning to the spectators that could only keep turning the pages.

From the very beginning of the novel this priest is on the run. He actually fences with his captor twice, figuratively of course, before being overwhelmed. He must first evade the hand of the government in his home town where a villager is taken as a hostage because no one will turn him in. Later he is arrested for possession of alcohol and must escape before he is recognized. Finally by appealing to the priest's sense of duty the enemy is able to capture him, but throughout these struggles the priest faced guilt and various other emotions that made him evolve as a character.

The priest also had to face the people of Mexico. There were people that helped and people that turned away, his wife that judged and his forced companion that tried to trick ~~the priest~~ ^{the priest} so that he would be rewarded. The priest was able to overcome his reliance on these people through luck, and ironically it was through

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the power of these people that he was able to escape them.

The struggle for power that the priest faced gave the story meaning. It fed the readers, ~~the~~ attracted their attention and emotion. The author used this struggle to bring out the humanity of the priest and enable the readers to empathize with him. All told the struggle gave the priest the opportunity to provide meaning.

Graham Greene's The Power and the Glory provides a meaning enhanced through an excellent example of a power struggle that although readers probably cannot relate to, can understand.