The two poems both present reflections on the
speaker's 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, "Why 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 mention of these infants
brings peaceful images to mind and have connotations of
innocence and purity. The baby and the puppy also have household
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; "comparison
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 feels
contentment in them. As he turns a corner up the he comes to
another peaceful place ("there doesn't stir") and the rain that
 touched his face premises 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 arrangement of the sentences represent the speaker's
free flowing thoughts as he continues along his street. The caesuras
in the first stanza may also symbolize the speaker pausing to
look at the rain that he senses, "a hedge; I pass the hedges
the cozy room". The poet also uses alliteration a number
all times; "soft sound" and "lights on porches lead past
dawn". 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 grip" also add to the
description of the atmosphere with their ability to
"rain touches my face" to show the relationship between
Nature and human. In the first poem there is an equal
relationship between the two.

The second poem however, presents a different
reflection of the morning. It is also describing the
atmosphere at 5:30; "five flights up", but it is title
suggests a struggle even at the very beginning.
The speaker of the second poem reflects that
Morning is a huge, unfathomable idea; "enormous morning, ponderous,
metaphorically. This is contrasts directly with the view of nature
in the first poem as working with human. The description
of nature is also very bleak; "gray light stretching each
bare branch". Not only does the surrounding scene direct to
the speaker, but they don't seem to offer any hope
promise of new life; "bare branch" and "singly twig" suggest
loneliness. Even the "shimmering twigs which try to
continue on life", only able to make
"gloomy veins," 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 to this second
one is not especially ominous; this owner shoots at him. He
ought to be ashamed." This suggests that the owner doesn't
understand the dogs classfulness. Indeed the speaker
Mention in other parts too that humans cannot 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 inquisitive 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 are different. The first speaker feels at peace and believes that nature and people can co-exist successfully. However, the second speaker does not believe any relationship exists between the two and only nature can understand itself.
Although the poems "Five A.M." and "Five Flights Up" describe their reactions to the morning, similarly, each portrays very different feelings of carefree happiness and burdened observation. Each speaker's purpose defines the tone of the poem, which to the speaker and 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 sonetically by using words like "unknown," "inquiringly," and quivering 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 as being at the speaker's own. 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, "Where are my troubles?" but there is rhetorical and exemplifies the assured certainty of the speaker. They mainly describe
themself and the surrounds, though also
not woken yet. The speaker in "Five A.M." has just moved down
a quiet and peaceful walk in a
neighborhood, passing "hooded lights
on porches," "lawns, a hedge," "the yard,
and "streetlights." Though both
mention neighbors and a dog,
their interpretations are unrelated.
"Five A.M." describes the morning
with 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,
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."
It's first stanza is questioning,
the second is observing,
"gray light streaking" and "he seems to you."
The third reveals the speaker's
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-
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 Flight's Up," only come into view in the last two lines of the last stanza. "A yesterdays I find almost impossible to (fit)." Those lines piece together the clues and show a heavy contrast to the animals observed and described through the poem, "he has no sense of shame. I know everything is unanswered, all taken care of." For "Five A.M.," the last three lines, simple serve as confirmation of the peace and happiness of the morning now so contrary to "Five Flights Up" is revealed spirit of hardened longing.
The two poems that will be compared are "Five A.M." and "Five Flights Up,". "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 observations. Notice in "Five A.M." how the person describes his walking: "My feet pad and grip 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, "streaming 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 down upon it.

In "Five Flights Up", Methfessel looks at the bird and the 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 the past and this is what Methfessel figures out. The last line of the poem gives 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.
The poets used imagery to show the morning surroundings. They both soak up what was occurring in their respective environments. However, while one pondered about life, the other wished to forget the past.
In the passage above, the narrator makes his/her pity for McTeague evident through irony, which is in turn furthered by the juxtaposition of his strength and his stupidity. Details of his professional failure explain the cause for such pity, and syntax further 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 "slegdish", "stupid", "deceit" and "obedient". It is said that a man of such apparent strength fails to emulate this power in his mind (write 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 failure in his profession, yet his dreams remain undeterred. Though his plight is limited to "what does, shop girl engineers 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", removed and remote, where the practicing dentist dwells as well, is also an indication of his shortcomings. The fact that his office "exhales a mingled odor of baking crescent and ether", as opposed to the "Smiles almost too clean fragrance" dentist's offices should further his lack of success. The details of his failure are not alone in working reason for the narrator to adopt his tone of pity, which
is that Maugham doesn't even realize his shortcomings. He is not even worthy of seeing a dentist's office, let alone his own. Such evidence would suggest that Maugham is stupidly happy with his position in life, with insufficient intellectual capacity to realize this and Maugham's failure, yet his pity to perceive it, the author adopts a tone of pity when describing Maugham.

Syntax serves to further the contrast between what Maugham is and what he is capable of doing. In lines 10-21, his strength is 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 with an effect that 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 unnecessary devices. This ease of details that force the reader to pity Maugham help the reader understand the basis of his narrator's attitude towards the dentist: he is an endless balance sheet of items that Maugham will never be able to fulfill. His life and his writing (that, unlike any other dentists, is the word offers gas) is hard to say the least, but the fact that it is called modest further this stupid contentment Maugham lives his life with. Thus, Syntax...
Also explain and justify the narrator's attitude of pity towards Macagao. Motivation, action, 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 creepily indifferent tone, the author uses 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 nor his honest intentions and good works, he depicts McTeague as unsatisfactory.

Described as a "huge hulk of a man," a "strong giant," McTeague was lucky enough to inherit enough money to set up a small dentistry practice in San Francisco. We first see signs of the author’s displeasure when he describes the comparison 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 writer’s feeling of achievement and success over his little practice. This purposeful structure only serves to display one man’s honest business not as an admirable achievement, but as the limited destiny of a stupid cow.

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

The final straw in this piece lies in the author’s mockery of McTeague’s dream: a large enamel tooth sign to mark his dentistry. Isolated and alone, the
An author’s description of McTeague’s pursuit would be considered unbiased and straightforward. However, in light of his previous jobs at the hardest McTeague, time very well on which it describes McTeague’s hopes and dreams for his tooth—sign his making. A molar with enormous pores, something gorgeous and attractive. What about

By subtly refusing to acknowledge McTeague admirable pursuit of a honest hard working existence, the author clearly illustrates his disdain for this simple man and his simple dreams.
In the story of McTeague, the author shows his dislike and his attitude of superiority over McTeague in the way he describes, writes, and writes about McTeague and in his tone.

The first thing one could notice is how McTeague's life goes and how he himself is described. The first thing we learn about McTeague is that his mother was died and has only left him enough money to start a business, next we learn that he hardly makes any friends and that his agent he opens a "Dental Parlor." The author then goes on to describe McTeague as a young giant who has immense limbs but moves slowly and describes him in an unflattering manner, "square-cut head, angular head, patient jaws." Then the author compares McTeague to a "drab horse, large, stupid, docile, obedient." (Lines 25) Next we are told about McTeague's small advice that doubles as his apartment, the small corner room is large enough for dental equipment, a bed, and a washstand and it is filled with books issues at "The American System of Dentistry," and "Allen's Practical Dentist."

However, an unflattering quality that you author brings to light is McTeague's lack of real goals or ambitions.
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 almost 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, have no true goals or ambitions to speak of. The author shows McTeague in the harshest light to show that he is not a noteworthy man.

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

Through all of these elements, tone, detail, length, reflects the author's attitude toward McTeague and men like McTeague.
Write in the box the number of the question you are answering on this page as it is designated in the examination.

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

The Lysistrata, a young woman of great courage, gathers the women and convinces them to take hold of the Megaride, the center of Athens, so that they can take over and make a statement. Including so, they can even to obtain freedom with their husbands. Lysistrata makes this choice with the other women in a protest for a struggle for power between Athens and Sparta in the Peloponnesian War.

Such a battle is a struggle for power in two ways: domestically, Lysistrata and the other women are taking charge and more power for themselves in the household and in society. In a society where women are to do housework, and only good for being careful of children, are believed to be unable to take part in politics and are even considered to be a kind of slave human, they are used by Lysistrata in a distinct disadvantage and at a lower position, with lost power. By cleansing their men of good, the human! Sex, Lysistrata and her household! Aristophanes posits a point that is integral to the play: stereotypes such as men being stronger and women being inferior.
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 play which is that perhaps all people are equal, regardless of sex or ethnicity and thus all people should be accorded the same rights.

Politically, the play also takes power and gender issues from the stereotypical view of women and the power structure 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 essence, when women are purified the worst affected, being unhealth in ways to defend themselves and insecure to support themselves when their husbands die, this also disrupts their power that allows them to end the war (amazingly enough through the destruction of Socrates) and thus provides another message to readers of the play: a satire and social commentary.

Antiphon's perhaps also wanted to advocate the inclusion of women in politics, particularly if the issue is to affect their lives and thus to the reader, we learn that it is our right and under all people's rights to make decisions for their welfare if someone is going to affect them directly. The men had the power to make the decision of going to war, and Antiphon's, using power of his own, demonstrated that the women had a right in making that decision, not the men who made it for them.

Finally, the power struggle between Dreiste in a larger sense, the women, and the men of the city-state mirror the struggle in the Peloponnesian War, another power struggle. Antiphon's, beyond criticizing stereotypes of men and women, and advocating women's inclusion in matters concerning them, also uses his satirical tone and sacrificing the myth of sex as a weapon against war, to criticize the war itself. Such power struggles exist
Write in the box the number of the question you are answering on this page as it is designated in the examination.

Sologny because of lack of tolerance between two people 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, Hypatia and Aristophanes prove the falsity of war and its wastefulness.

It is that so Hypatia struggles to hear the woman's opinions heard and struggle for her rightful power in order to take charge of a war because their is unnecessary. Aristophanes can understand the power struggle that exist ourselves. For do not not struggle against the power of society's preconception and people's stereotypes? Even today? Aristophanes may have written the play Before Chorus, but his message, passed on through hypnontal arguments for female power, is eternal. We are all people, equal in right and the power given to some, is in fact the power stemming from all.
Heartbroken and furious after being abandoned by her husband, Medea revenge plays at Medea's heart. Medea, of Euripides' "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 people in her search for power, without regard for the feelings of anyone but herself. Euripides 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 she 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,
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 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 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 seen in the deaths of Creon, his daughter, and the two children. As if death
is not enough of a punishment, power is able to freeze human compassion and loving emotions. Medea's never-ending thirst for power over Jason and Creon leads all love for her children to dry up and 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; the priest must grapple with the people of Mexico on his journey. These struggles build the priest, improving him even though 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 flees with his caper twice, figuratively of course, before being overwhelmed. He must first evade the hand of the government in his home town where a villages 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 him so that he would be rewarded. The priest was able to overcome his reliance on these people through luck, and ironically it was through
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', 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.