

A secret for two by quentin reynolds



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So, the narrative code is present here and the work itself is a short story: ; Short - Can usually be read in one setting (it presents a general picture of Pierre Duping life; some harassers -? Pierre Duping, horse Joseph, Jacques, episodic: president, driver, doctor; it has small proportions: about 1025 words); ; Concise: Information offered in the story is relevant to the tale being told (the narrator don't escape from the main plot); ; Usually tries to leave behind a single impression or effect (The story is built around one character -? Pierre Duping, place -? Montreal, Idea -? a good work is achieved by those who really find common ground); Going deeper to the pre-textual level, we can detect: the title constitutes a nominal syntax which is compound from a secret - a noun, and for two-a numeral (It requests two people). Usually, a secret is kept by a single person but here we have a secret shared by two. Secret ; something that should remain hidden from others (especially information that is not to be passed on), and it requests info, information - a message received and understood, and confidence - a secret that is confided or entrusted to another.

The syntax deals with human reality and it implies the consciousness and the spiritual sphere of human being. The title follows the orientation function: it gives general impressions about what will happen and what we should discover, it gives hidden hints; the informative function: we should find out something, the text tells something about two person; the pragmatic function: It rises reader's interest as a secret usually is kept by one person but this secret is shared by two, and you think a secret for two... What is the secret? Who are they? -? you long for finding out something... At the beginning the narrator places the action in a concrete place: in Montreal (a

city in Canada), on Prince Edward Street (actually, it is a prospect nowadays).

The time is not defined: it happens in the period when horses and wagons were used to carry and deliver milk. In the centre Pierre Duping is placed. The narrator concretions: he had delivered the milk to the families on the street for thirty years (that's the prologue). Time passes; Pierre and Joseph are getting old. The president encourages him to go to retirement but he refuses (conflict). They continue to deliver milk (development of the action). But comes a cold day when the horse dies (climax). Pierre gets into a shock. He refuses to work any more (limited of the action). The deep rife doesn't let him hear the wagon's signals. He is killed instantly.

The doctor states the man has been blind for at least five years (outcome). This was the secret kept by Pierre and his horse. Now analyzing deeper the Intra-textual level I detect 6 major narrative blocks. Each block is characterized by internal semantic and structural alt. L. Hrs narrative Deadlock: Montreal is a very large city. Like all large cities, it has small streets. Streets, for example, like Prince Edward Street -? only four blocks long. No one knew Prince Edward Street as well as Pierre Duping. He had delivered milk to the families on the street for thirty years. " This paragraph presents the place (Montreal, Prince Edward Street) and introduces the main character (Pierre Duping).

It is composed of 5 sentences: 3 sentences comprise descriptive elements (large city, small streets, four blocks long), other 2 -? narrative elements (knew Prince Edward Street, He had delivered milk). This part is a perfect

example of textual coherence: the linguistic side of coherence is insured by lexical links established between sentences: Montreal is a very large city. Like all Large cities, it has small streets. link 1 Like all Large cities, it has small streets. Streets, for example, Like Prince Edward Street-only four blocks Long. link 2 Streets, for example, Like Prince Edward Street -? only four blocks Long. No one knew Prince Edward Street as well as Pierre Duping -? . link 3 No one knew Prince Edward Street as well as Pierre Duping. He had delivered milk to the families on the street for thirty years. -? link 4 Links 1- 4 connects the sentences of the fragment at the surface level, and the use of same lexemes (city, street, Prince Edward Street) insures the psychological side of renounce as it respects the connections between the concepts and idea (Nontransferable city, Prince Edward Street-small street), between objects (Montreal- city-stretchiness Edward Street-Pierre Duping) and actions (He had delivered milk to the families on the street) reported. One can clearly imagine a concrete place and a man who works here.

Cohesion comes to support coherence: lexical chain: lexemes presenting place -? Montreal, city, streets, blocks; ellipsis: the omission of the verb -? Streets, for example, Like Prince Edward Street -? only four blocks Long to avoid repetition of has; Tense: Present Simple (is, has: narrator presents a general description, available to any time); Past Simple (knew) and Past Perfect (had delivered): places the events in the past as the narrator makes a retrospection of what is being told; 0 Junctions: show comparison (simile: Like all Large cities), illustration (for example, Like Prince Edward Street). They help getting a vivid picture and arises reader's trust; II.

Second narrative block: For the past fifteen years, a large white horse pulled his milk wagon. In Montreal, especially in the French part of the city, animals and children are often even the names of saints. Pierre's horse had no name when it first came to the milk company. Pierre was told he could use the horse. He moved his hand gently and lovingly across the horse's neck and sides. He looked into the animal's eyes. " This is a gentle horse," Pierre said. " I can see a beautiful spirit shining out of its eyes. I will name him after Saint Joseph, who also was a gentle and beautiful spirit. " I en Treatment presents another stage when ten mall contracted gets a Eternal -? w horse Joseph.

Cohesion is supported here by using pronouns he, it, I, and verbs at Past Simple in active and passive voice (pulled, are given, had, came, was told, moved, looked, said) as the narration is guided to present events; such Junctions reveal emphasis (especially in the French part of the city), time sequence (for the past fifteen years), addition (who also was ...). The text contains a monologue sequence when Pierre reflects about horse's name (" This is a gentle horse," Pierre said. " I can see a beautiful spirit shining out of its eyes. I will name him after Saint Joseph, who also was a gentle and beautiful spirit. ") -? so Pierre is a deep, contemplative person.

Among stylistic devices detected here: Epithet: moved his hand gently and lovingly -? the character is a kind person, he loves animals and treats them with a lot of care; gentle horse -? this horse would not make problems; ; Metaphor: beautiful spirit shining out of its eyes -? character sees a transcendental, divine energy coming from that animal, that's why he makes a ; Parallelism with Saint Josef who also was a gentle and beautiful spirit; ; Lexical units regard professional terms (milk wagon, company), parts of body
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(neck, sides, eyes), lexemes connected with religion (Saint Joseph, beautiful spirit). III. Third narrative block: After about a year, the horse, Joseph, got to know every house that received milk, and every house that did not. Every morning at five, Pierre arrived at the milk company's stables to find his wagon already filled with bottles of milk and Joseph waiting for him, Pierre would call, " Bonjour, my old friend," as he climbed into his seat, while Joseph turned his head toward the driver. The other drivers would smile. They said that the horse smiled at Pierre. Then Pierre would softly call to Joseph, " Vance, moon aim. And the two would go proudly down the street. Without any order from Pierre, the wagon would roll down three streets. Then it turned right for two streets, before turning left to Saint Catherine Street. The horse finally stopped at the first house on Prince Edward Street. There, Joseph would wait perhaps thirty seconds for Pierre to get down off his seat and put a bottle of milk at the front door. Then the horse walked past the next two houses and stopped at the third. And without being told, Joseph would turn around and come back along the other side. Ah yes, Joseph was a smart horse. Pierre would talk about Joseph. L never touch the reins. He knows just where to stop.

Why, a blind man could deliver my milk with Joseph pulling the wagon. " This part is narrative sequence. A lot of junctions come to support the cohesion and coherence: a lot of attention is vocalizes on time markers after about a year, every morning at five, adverb already, while, then, before as the events have duration and the character life follows its course; addition and, summary finally, place there. The characters who participate in the action are Joseph (the horse) and Pierre that's why they are the subjects of

sentences. Verbs are as usually in the past (AS received, arrived, stopped, smiled, said... ; would call, would go, would Walt, would turn around. As ten action Implies a manually character it's obviously to have a lot of lexemes emphasizing directions and position toward, down, left, right, front, around, back ; lexemes regarding occupation milk company, wagon, driver, reins, pulling; place markers Saint Catherine Street, Prince Edward Street, house; verbs of action received, go down, roll down, turned, walked, deliver, pulling. These words are part of colloquial vocabulary. From literary scapulars should be mentioned barbarisms " Bonjour, my old friend," and " Vance, moon am"" because they offer information about social background of character: Pierre is a Canadian who knows French as he works in French part of the city.

These formulas become cliches. Also the text includes some stylistic devices: Antithesis: every house that received milk, and every house that did not. ȧ? the structure gives more familiarity and shows that characters were very meticulously; ; Personification: Joseph, got to know, the horse smiled at Pierre, smart horse -? in this way the horse comes a character, the narrator and Pierre reveal their tender attitude toward an animal; ; Allusion: a blind man could deliver my milk with Joseph pulling the wagon -? Pierre knew he had some problems with eyesight and he gave hints to others; ; IV. Forth narrative block: And so it went on for years-always the same. Pierre and Joseph slowly grew old together. Pierce's huge walrus mustache was white now and Joseph didn't lift his knees so high or raise his head quite so much.

Jacques, the bossism of the stables, never noticed that they both were getting old until Pierre appeared one morning arraying a heavy walking stick. " Hey, Pierre," Jacques laughed. " Maybe you got the gout, hey? " " Mass out,

Jacques," Pierre said. " One grows old. One's legs get tired. " " Well, you should teach that horse to carry the milk to the front door for you," Jacques told him. " He does everything else. " The horse knew every one of the forty families that got milk on Prince Edward Street. The cooks knew that Pierre could not read or write; so, instead of leaving orders in an empty milk bottle, they simply sang out if they needed an extra bottle. " Bring an extra bottle this morning, Pierre," they often nag when they heard Pierre's wagon rumble over the street. So you have visitors for dinner tonight," Pierre would happily answer. Pierre also had a wonderful memory. When he arrived at the stable he always remembered to tell Jacques, " The Pausing took an extra bottle this morning; the Limousines bought a pint of cream... " Most of the drivers had to make out the weekly bills and collect the money, but Jacques, liking Pierre, never asked him to do this. All Pierre had to do was arrive at five in the morning, walk to his wagon, which always was in the same place, and deliver his milk. He returned about two hours later, got down from his seat, called a cheery " Au over" to Jacques, then walked slowly down the street.

This part contains narrative sequence and ideological sequence. It introduces another character -? Jacques, the bossism of the stables. Narration is supported by verbs in the AS went, grew, was, didn't lift, noticed, appeared, laughed, told, knew, sang, had, returned... Junctions Introduce sun relations as: Alton (Ana so), contrast (so, out), time sequence (until, when, then). Ideological sequence is revealed by those two relations established: Pierre-Jacques, Pierre-cooks. These are familial relations because characters use colloquial lexemes: " Hey, Pierre", " So you have visitors for dinner tonight". Pierre continues to use barbarisms " Mass out, Jacques,", " Au over".

Other lexemes are included in parts of human body (mustache, knees, head, legs), duties (remembered to tell Jacques, make out the weekly bills, collect the money, arrive at five in the morning, deliver his milk, return about two hours later), regarding his Job (cooks, extra bottle, wagon rumble, deliver, weekly bills). The text contains: ; Epithet: huge walrus mustache -? it sounds like a simile because the Pierce's sachet are as huge as walrus ones; wonderful memory -? he had a good memory; Synecdoche: legs get tired -? actually Pierre got tired, he wanted to paraphrase the fact he is old; Allusion: " One grows old. One's legs get tired. " -? this is the life, we all get old some day; Sandstone: " One grows old. One's legs get tired. -? the omission of conjunction makes a little confusion: who really gets old: the horse or Pierre? Whose legs get tired: his or horse? It's a reflection with different interpretations; Irony: Well, you should teach that horse to carry the milk to the front door for you -? it's a joke tit ironic purpose: Pierre is old and is not able any more to work; V. Fifth narrative block: One day the president of the milk company came to inspect the early morning milk deliveries. Jacques pointed to Pierre and said, " Watch how he talks to that horse. See how the horse listens and how he turns his head toward Pierre? See the look in that horse's eyes? You know, I think those two share a secret. I have often felt it. It's as though they both sometimes laugh at us as they go off Pierre... Pierre is a good man, Monsieur President, but he is getting old. Maybe he ought to be given a rest, and a mall pension. " " Oh but of course," the president laughed. 'I know Pierce's work. He has been on this job now for thirty years. All who know him, love him. Tell him it is time he rested. He'll get his pay every week as before. " But Pierre refused to leave his Job. He said his life

would be nothing if he could not drive Joseph every day. " We are two old men," he said to Jacques. " Let us wear out together. When Joseph is ready to leave, then I too will do so. " There was something about Pierre and his horse that made a man smile tenderly.

Each seemed to get some hidden strength from the other. As Pierre sat in his seat, with Joseph tied to the wagon, neither seemed old. But when they finished their work -? then Pierre walked lamely down the street, seeming very old indeed, and the horse's head dropped and he walked slowly to his stall. The last part contains International tout ten quality AT Peeler Ana Joseph work revealed mainly in the dialogue of Jacques and the president of the milk company. First three paragraphs represent a ideological sequence. It can be noticed verbs which imply communication (said, talks, look, laughed, tell, refused), nouns regarding Pierre's job (president, milk company, deliveries, pay, pension, wagon).

Among pro-forms the most spread are the pronoun I (I think, I have often felt, I know), he (he turns, he talks, he is getting old, He'll get his pay, He said, he could not drive) when they talk about Pierre, we and they when the couple Pierre-Joseph is stressed. The last paragraph continues the narrative sequence presenting ordinary habits of protagonists (Pierre sat in his seat, with Joseph tied to the wagon, Pierre walked lamely down the street, the horse's head dropped and he walked slowly to his stall). Junctions that come to help the plot reveal most time (One day, When, then), contrast (But). Some stylistic devices should be mentioned: Emotional climax: Watch how he talks to that horse.

See how the horse listens and how he turns his head toward Pierre? See the look in that horse's eyes? -? it stresses the emotional intensity got by Jacques analyzing Pierre, and he wants to capture president's attention playing with his motiveless; ; Epithet: smile tenderly -? people were smiling with satisfaction, with a lot of admiration; ; Antithesis: As Pierre sat in his seat, with Joseph tied to the wagon, neither ; seemed old. -? . But when they finished their work -? then Pierre walked namely down the street, seeming very old indeed the narrator wants to reveal the magic power that persisted between Pierre-Joseph when they worked together, so they make up a dialectical couple; VI.

Sixth narrative block: Then one cold morning Jacques had terrible news for Pierre. It was still dark. The air was like ice. Snow had fallen during the night. Jacques said, " Pierre, your horse, Joseph, didn't wake up. He was very old, Pierre. He was twenty-five and that is like being seventy-five for a man. " " Yes," Pierre said slowly. " Yes. I am seventy-five. And I cannot see Joseph again. " Oh, of course you can," Jacques said softly. " He is over in his stall, looking very peaceful. Go over and see him. " Pierre took one step forward, then turned. " No... No you don't understand, Jacques. " Jacques patted him on the shoulder. " We'll find another horse just as good as Joseph.

Why, in a month you'll teach him to know all the homes as well as Joseph did. We'll.... " The look in Pierre's eyes stopped him. For years Pierre had worn a large heavy cap that came down low over his eyes. It kept out the bitter cold wind. Now, Jacques looked into Pierre's eyes and he saw something that shocked him. He saw a dead, lifeless look in them. " Take the day off, Pierre," Jacques said But Pierre was gone limping down the

street. Pierre walked to the corner and stepped into the street. There was a warning shout from the driver of a big truck. There was the screech of rubber tires as the truck tried to stop. But Pierre... Pierre heard nothing. Five minutes later a doctor said, " He's dead... Killed instantly. " I couldn't help it," the truck driver said, " He walked in front of my truck. He he never saw it, I guess. Why, he walked as though he were blind. " The doctor Dent clown. " Bin? AT course ten man was ulna. Tense g r WTLS-; I Nils man NAS been blind for five years. " He turned to Jacques, " You say he worked for you? Didn't you know he was blind? " " No no " Jacques said softly. " None of us knew. Only one... Only one knew--a friend of his, named Joseph It was... It was a secret, I think, just between those two. " This part is the biggest and it contains different narrative modes: narration is combined with ideological sequence and with explanatory elements in the end.

Vocabulary is made up of lexemes regarding nature reality (morning, dark, air, ice, snow, night, cold wind), human reality (wake up, see, looking, teach, heard, said, alkyd, were blind), traffic (street, warning shout, driver, truck, screech of rubber tires). Following the chronological order time markers are very important Then one cold morning, For years, Now, Five minutes later; and a significant role plays the junction Of course as it emphasizes the moments of emotional intensity, and But -? it rises the thrill. A description opens the block: Then one cold morning Jacques had terrible news for Pierre. It was still dark. The air was like ice. Snow had fallen during the night. -? it creates a specific mood, something bad will happen.

Three explanatory sequences help to complete the outcome: Driver's explanation: " I couldn't help it," the truck driver said, " He walked in front of
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my truck. He he never saw it, I guess. Why, he walked as though he were blind. " he tries to convince the others that it is not his fault, partly he still is in shock; 0 Doctor's explanation: " Blind? Of course the man was blind. See those growths? This man has been blind for five years. " He turned to Jacques, " You say he worked for you? Didn't you know he was blind? " -? one may notice a little fury in his voice, doctor is really upset, resentful about what appended; 0 Jacques explanation: " No no " Jacques said softly. " None of us knew. Only one... Only one knew--a friend of his, named Joseph It was... T was a secret, I think, just between those two. " -? he also feels terrified, and guilty; Stylistic devices help to enrich artistic language and complete what is unsaid by the narrator: ; Simile: The air was like ice -? it was very cold; He was twenty-five and that is like being seventy-five for a man. " -? they both are very old; We'll find another horse just as good as Joseph -? a horse that is as gentle as Joseph; he walked as though he were blind -? he didn't see nothing; ; Epithet: terrible news -? very bad news; heavy cap -? a cap that only seemed naively, ; ; Germination: Peeler... Peeler near nothing, He en never saw, Only one... Only one knew, It was... T was a secret -? it's a kind of shock that terrifies the speakers, they are unable to express their thoughts; As it is noticed the narration follows the chronological order because the events presented begin with the moment when Pierre receives the job and finishes with his death. Also this fact is supported by time markers as after about a year, every ironing at five, then, one day, for thirty years, being seventy-five for a man. The straight line narrative is respected and the facilitation is fixed. The narrator adopts the 3rd-person point of view because he wants to give more credibility to the story being told. That's why the text includes more narrative sequences, the majority of verbs are in Past

Simple (knew, pulled, said, turned, stopped, sang...), the use of pronoun he and unctuousness Pierre, Joseph, Jacques, cooks, drivers...

The narrative perspective is neuter because the narrator use camera recording in presenting the vents: everything is seen like in a movie, first it is described the place (Montreal) then the main characters are introduced (Pierre, Joseph) after that the narrator registers the main relations fixed with other characters Jacques, drivers, cooks, president), their interactions. After G. Genet the narrator point of view is external: what is recorded represents the surface level (For the past fifteen years, a large white horse pulled his milk wagon. In Montreal, especially in the French part of the city, animals and children are often given the names of saints.); after TX. Outdoor the narrator knows less than his character: N