The Function of Deixis in The Education of Henry Adams

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Abstract

This research aims to provide a pragmatic analysis of Henry Adams's autobiography, *The Education of Henry Adams*, by applying key concepts from the field of pragmatics, such as deixis. Pragmatics, which traces its modern roots to the late 1970s and its philosophical origins to the work of Charles Sanders Peirce (1905), is a branch of linguistics concerned with the use and function of language in context. It systematically examines the factors that govern our language choices in social interactions and the effects those choices have on others. Applying this framework to *The Education of Henry Adams*, this analysis will investigate how Adams used language not merely to narrate the events of his life, but to shape the reader's interpretation actively. For instance, the use of deictic expressions (e.g., personal, spatial, and temporal pointers) will be examined to understand how Adams positions himself and others within the narrative, conveying a sense of distance or proximity to his own experiences. This approach reveals that the autobiography is not just a historical record but a complex and purposeful linguistic act, where the author employs pragmatic tools to influence and engage the reader.

Keywords: pragmatics/ Deixis/ Autobiography

The Function of Deixis in *The Education of Henry Adams*

Introduction

Deixis is an important concept in pragmatics because it links linguistic structure and the context where language is used. It is concerned with how words and expressions depend completely on context. It has a referring function in which the context is important. Levinson (1983, p. 54) states that deixis "concerns how languages encode or grammaticalize features of the context of utterance, and thus concerns ways in which the interpretation of utterance depends on the analysis of that context of utterance."

Deixis is related to three contextual aspects: who the speaker is and when and where the sentence is uttered. Expressions such as I, you, we, here, there, now are indexed to the speaker in speaking. They take their interpretation from the speaker at the moment of speaking. For a listener, it is necessary to identify the speaker, the time, as well as the place of the utterance to interpret what was said and what was intended by what was said. The origo is the context from which the reference is made. That is, it must be understood to interpret the utterance. For example, if John is speaking and he says "I," here he refers to himself. But if he is listening to Betty and she says "I," the origo is with Betty, and the reference is to her.

The term deixis means "pointing via language" (Yule, 1996, p. 89). It has the use of the first and second-person pronouns, demonstratives, tense, and adverbs of time and place. Fillmore (1971, p. 57) states that deixis refers to those grammatical forms and lexical items in the sentence that can be interpreted when it is fully understood in terms of its social context, and when participants are identified in the communicative act, the time of speech, and their location in space.

Levinson (1983, p. 54) explains that deixis deals with the ways in which languages encode or grammaticalize features of the context of utterance or speech event, and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance.

Pro-forms are considered to be deictics. Levinson (1983, pp. 62-64) distinguishes between three types of pro-forms. The first type is Personal pro-forms such as I, you, and it, which are commonly known as personal pronouns. The second one is the pro-forms that refer to time as now and then. Here and there are examples of the pro-forms that refer to place, and this is the third type. The word deictic may imply the latter types but not necessarily the former one. Some languages show a two-way referential distinction in their deictic system: proximal, which is near to the speaker, and distal, which is far from the speaker and/or closer to the listener. In English, there are examples of such pairs as here and there, this and that. The distinction, in other languages, is three-way: proximal (closer to the speaker), medial (near the addressee), and distal (far from both). Special deictics have been reused as anaphoric pro-forms standing for phrases and propositions.

Primary and Secondary Deixis

Primary deixis points to physical and immediate contexts, such as situations or knowledge shared by speakers, while secondary deixis involves textual contexts and the usage of deictic expressions. Secondary deixis, or textual or endophoric deixis, is categorized into anaphoric and cataphoric deixis. Anaphoric deixis refers to elements pointing backward in the text, such as demonstrative pronouns like “said” or “such,” whereas cataphoric deixis points forward, using terms like “this” or “certain.”

Moreover, deictic expressions are often tied to the context of the speaker’s location or timeframe. For instance, terms like

"now" align with the speaker's time, though their meaning depends on contextual interpretation. For example, "Now John was a thief" does not necessarily suggest John's present status but situates the statement in the speaker's context. These expressions can be proximal, indicating closeness to the speaker (e.g., "this," "here," "now"), or distal, signaling distance (e.g., "that," "there," "then"). In addition, deixis encompasses personal, temporal, and locational references in communication, drawing attention to the situational or textual context. The concept is vital for understanding how utterances are grounded in speakers' and listeners' physical, social, or textual worlds.

Types of Deixis

Deixis may point to personal, temporal, or locational features of the situation within which an utterance takes place, and whose meaning is relative to that situation. There are three types of deixis:

Person Deixis

Levinson (1983, pp. 70–71) defines person deixis as the linguistic mechanism used to refer to the participants in a speech event. This can be expressed through personal pronouns or vocatives, such as proper names, titles, or kinship terms. Person deixis is classified into three main grammatical categories: the first person, which refers to the speaker; the second person, which refers to the addressee(s); and the third person, which refers to individuals who are neither the speaker nor the addressee.

	Singular	plural
1st person	I/me	we/us
2nd person	You	You
3rd person	he/him, she/her, It	
	They/them	

These categories are further refined based on additional features. For instance, they can indicate number (singular or plural), gender (male or female), or reflect social distinctions, such as deferential forms or impersonal pronouns. This system provides a structured way to identify and address the roles of individuals in interaction, enhancing clarity and meaning in communication.

Time Deixis

Huang (2007, p. 144) time deixis is concerned with the encoding of temporal points and spans relative to the time at which an utterance is produced in a speech event.

Buhler (1982, pp. 29-30) proposes that time deixis revolves around the moment when a statement is made, which he refers to as 'ground zero' or 'coding time.' The term 'now' encompasses the time during which the statement is being uttered. Similarly, 'today' signifies the day on which the speech event is taking place. Additionally, other time-related terms like 'two years ago,' 'yesterday,' 'tomorrow,' and 'next Monday' can also be interpreted within this framework.

Fillmore (1997, pp. 48-50) states that periods can be uniquely defined in terms of their beginning and ending points. They are most commonly encoded in the world's languages based on the natural and prominent recurring cycles of days and nights, weeks, months, seasons, and years. Such time units can be calendrical or non-calendrical. In calendrical usage, time-measure periods designate a fixed-length sequence of naturally given time units. "July', for example, is such a calendrical unit. On the other hand, in non-calendrical usage, time measure periods are used only as units of measure relative to some fixed points of interest. 'Fortnight', for instance, is an example of a non-calendrical unit.

Lyons (1977, p. 685) states that another distinction we need to make is between the moment of utterance, to be called coding time (CT), and the moment of reception, to be called receiving time (RT). Under normal circumstances, assuming the default deictic center, RT can be taken to be identical to CT, in this case, we have what is called deictic simultaneity. But there are situations of utterance, such as the writing of letters and the pre-recording of media programs, where messages are not sent and received at the same time. In these cases, the speaker has to decide whether the deictic center will remain on the speaker and CT, or will be shifted to the addressee and RT, as in (5.24) (Levinson 1983: 73–4, Fillmore 1997, pp. 67–68)

Place Deixis

The primary forms of spatial deixis are demonstrative pronouns and adjectives. These include deictic adverbs such as here and there, which serve as the most direct and universally recognized examples of spatial deixis (Diessel, 1999, p. 38). In English, here generally indicates a region near the speaker, while there refers to a region further away. According to Fillmore (1975, p. 62), spatial deixis involves adverbs (here and there) and demonstratives (this and that). These pairs represent varying degrees of proximity: here and this point to objects close to the speaker, whereas there and that indicate objects located farther away.

Spatial or place deixis focuses on specifying locations of reference points within a speech context. The relevance of these spatial markers lies in their ability to define locations based on an anchoring point. As Lyons (1975, p. 648) explains, spatial references can be made either by naming or describing objects or by situating them with others. This dual approach enables

speakers to provide precise locational details in various communicative situations.

Levinson (1983, p. 79) provides the example, "The station is two hundred yards from the cathedral." This statement shows how spatial deixis depends on fixed reference points to clarify the position of objects in a given context. By connecting the station's location with a reference point like the cathedral, speakers convey precise spatial relationships that are universally understood.

Discourse Deixis

Cruse (2000, pp. 323-4) states that Discourse deixis involves using linguistic elements to point to parts of the discourse itself. Discourse deixis is explored in both spoken and written communication. In such contexts, temporal deictic terms like "before" or "next" are frequently used to refer to earlier or upcoming parts of a discourse. As discourse unfolds over time, these expressions help relate a specific part of the conversation or text to the moment of speaking or the currently read sentence, making them quintessentially deictic.

Spatial terms are also used in discourse deixis to refer to parts of a document or discussion, such as "in this article" or "two paragraphs below." These references rely on the reader or listener's knowledge of the context or the current point in reading or speaking. Like demonstratives, these references are inherently contextual and cannot be understood without that context.

A distinction exists between textual deixis and general anaphora. Textual deixis points directly to parts of the text itself (e.g., "See the discussion above"), while anaphoric expressions refer to entities outside the discourse by linking to a previously

mentioned expression or a later one. For instance, in "In front of him, Pilate saw a beaten man," the anaphoric reference points outside the text but is connected to prior discourse.

Many anaphoric expressions used anaphorically, like third-person pronouns in English, are general-purpose referring expressions – there is nothing intrinsically anaphoric about them, and they can be used deictically as noted above, or non-deictically but exophorically, when the situation or discourse context makes it clear (as in He's died said of a colleague known to be in critical condition. The determination that a referring expression is anaphoric is itself a matter of pragmatic resolution since it has to do with relative semantic generality. For this reason, the ship in a sentence like the following can be understood anaphorically: ″The giant Shall tanker hit a rock, and the ship went down‟, while the same expression resists an interpretation as an antecedent in ″The ship hit a rock, and the giant Shell tanker went down″ (Levinson, 2000, p.87)

Deixis in *The Education of Henry Adams*

The example below has manifestations of deixis and indexicals which are employed for dramatic effects in the present biography:

Structure	**Defining Clause or Phrase**
his uncle,	The minister of the First Church
Peter Chardon Brooks,	The other grandfather
Edward, Peter Chardon, Gorham, and Sydney	Sons of Peter Chardon Brooks
Charlotte	Daughter of Peter Chardon Brooks; married to Edward Everett.
Ann	Daughter of Peter Chardon Brooks; married to Nathaniel Frothingham, minister of the first church.

Abigail Brown	Daughter of Peter Chardon Brooks; married to Charles Francis Adams.
Louisa Catherine Adams	The first child of Abigail and Charles was named after her Johnson grandmother.
John Quincy	The second child, named after his president grandfather
Charles Francis	The third child, named after his father.
Henry Brooks Adams	The fourth child; named after his mother's family, Brooks.
Charles Francis Adams	The father

Chapter I: QUINCY (1838-1848)

> Under the shadow of Boston State House, turning its back on the house of John Hancock, [1] the little passage called Hancock Avenue runs, or ran, from Beacon Street, skirting the State House grounds, to Mount Vernon Street, on the summit of Beacon Hill; and there, in the third house below Mount Vernon Place, February 16, 1838, A child was born, and christened later by his uncle, [2] the minister of the First Church after the tenets of Boston Unitarianism, as Henry Brooks Adams. (*Education*, p. 9; underlining mine)

In the above passage, the author has a powerful descriptive power. In addition, he has delayed giving full information about the child that was born. He could have said that "Henry Brooks Adams was born as a child in …….". indeed, the delaying of information creates suspense by which the reader goes forth until the end of the sentence to get the information he/she seeks. He began with the indefinite article "a" to add further suspense to the situation. The secret lies in the writer's desire to hide the name of

the central figure of this work so that, at its first mention, it is never forgotten by the readers.

> Sixty years afterwards he was still unable to make up his mind. Each course had its advantages, but the material advantages, looking back, seemed to lie wholly in State Street. (*Education*, p. 26; underlining mine)

Now, it is clear that, after about seventeen pages, the delay of information has become quite functional. Here, the third person sin gular pronoun "he" has become well-established as a direct reference to Henry Adams.

> **Chapter II: BOSTON (1848-1854)**
>
> Peter Chardon Brooks, the other grandfather, died January 1, 1849, bequeathing what was supposed to be the largest estate in Boston, about two million dollars, to his seven surviving children: four sons− Edward, Peter Chardon, Gorham and Sydney; three daughters: Charlotte, married to Edward Everett; Ann, married to Nathaniel Frothingham, minister of the First Church; and Abigail Brown, born April 25, 1808, married Sept. 3, 1829, to Charles Francis Adams, hardly A year older than herself. Their first child, born in 1830, was A daughter, named Louisa Catherine, after her Johnson grandmother; the second was A son, named John Quincy, after his President grandfather; the third took his father's name, Charles Francis; while the forth, being of less account, was in A way given to his mother who named him Henry Brooks, after A favorite brother just lost. More followed, but these, being

> younger, had nothing to do with the arduous process of educating. (*Education*, p. 27; underlining mine)

In the above passage, Henry Adams demonstrates a masterful use of narrative suspense. Instead of directly stating, "Henry Brooks Adams was born as the fourth child," he withholds the name, creating intrigue. By beginning with the phrase "the fourth" and describing the child as "being of less account," he adds an air of humility and irony, drawing the reader in. The delayed revelation of his name ensures that when it finally appears—"Henry Brooks"—it leaves a lasting impression. This technique not only builds suspense but also highlights the significance of his identity within the broader context of the Adams family. The writer's choice to conceal the central figure's name until the end makes it unforgettable to the reader.

> Most school experience was bad. Boy associations at fifteen were worse than none. Boston at that time offered few healthy resources for boys or men. The bar-room and billiard-room were more familiar than parents knew. As a rule boys could skate and swim and were sent to dancing-school; they played A rudimentary game of base-ball, football and hockey; A few could sail A boat; still fewer had been out with A gun to shoot yellow-legs[29] or A stray wild duck; one or two may have learned something of natural history if they came from the neighborhood of Concord; none could ride across country, or knew what shooting with dogs meant. Sports as A pursuit was unknown. Boat-racing came after 1850. For horse-racing, only the trotting-course existed. Of all pleasures, winter-sleighing was still the gayest and most popular. From none of these amusements could the boy learn anything

> likely to be of use to him in the world. Books remained as in the eighteenth century, the source of life, and as they came out-Thackeray, Dickens, Bulwer, Tennyson, Macaulay, Carlyle and the rest- they were devoured; but as far as happiness went, the happiest hours of the boy's education were passed in summer lying on A must heap of Congressional Documents in the old farm-house at Quincy, reading *Quentin Durward*, *Ivanhoe* and *The Talisman*, and raiding the garden at intervals for peaches and pears. On the whole he learned most then. (p.p. 41-42; underlining mine)

In the above passage, the author demonstrates remarkable descriptive power through the phrase "A must heap of Congressional Documents." He could have simply stated "the boy read books amid old papers," but instead creates suspense by first presenting this mysterious heap. The word "must" evokes neglect, while the indefinite article "A" suggests this is but one of many such forgotten piles. Only later do we understand this decaying stack becomes the boy's unlikely classroom - his body sprawled across bureaucratic waste while his mind soars through Walter Scott's adventures. The delayed revelation makes the image unforgettable, contrasting dead government documents with living literature that Adams calls "the source of life." This masterful withholding of meaning mirrors how the boy himself finds education not in formal institutions, but in stolen moments among peaches and dusty papers.

Chapter III: WASHINGTON (1850-1854)

> Except for politics, Mt Vernon Street had the merit of leaving the boy-mind supple, free to turn with the world, and if one learned next to nothing, the little one did learn needed not to be unlearned. The surface

> was ready to take any form that education should cut into it, though Boston, with singular foresight, rejected the old designs. What sort of education was stamped elsewhere, A Bostonian had no idea, but he escaped the evils of other standards by having no standard at all; and what was true of school was true of society. Boston offered none that could help outside. Everyone now smiles at the bad taste of Queen Victoria and Louis Philippe−the society of the forties−but the taste was only A reflection of the social slack-water between A tide passed, and A tide to come. Boson belonged to neither, and hardly even to America. Neither aristocratic nor industrial nor social, Boston girls and boys were not nearly as unformed as English boys and girls, but had less means of acquiring form as they grew older. Women counted for little as models. Every boy, from the age of seven, fell in love at frequent intervals with some girl−always more or less the same little girl−who had nothing to teach him, or he to teach her, except rather familiar and provincial manners, until they married and bore children to repeat the habit. The idea of attaching one's self to married A woman, or of polishing one's manners to suit the standards of women of thirty, could hardly have entered the mind of A young Bostonian, and would have scandalized his parents. From women the boy got the domestic virtues and nothing else. He might not even catch the idea that women had more to give. The garden of Eden was hardly more primitive. (p. 43; underlining mine)

The author had a deliberate purpose in choosing the indefinite article "A" in "A Bostonian," using it to subtly draw the reader into the world of a young Bostonian, not as a specific person, but

as someone who could be anyone, perhaps even the reader themselves. By selecting "A" instead of a name or a defined character, Adams creates a universal human experience, generating a quiet suspense that makes you eager to learn who this Bostonian might be.

This "A" mirrors the ambiguity of growing up in a place unsure of what to teach its youth. The suspense it creates is deeply personal, making you care about this anonymous Bostonian as he navigates a world of unformed ideals and fleeting crushes. The single "A" becomes a poignant reminder of the human need for connection and direction, leaving a lasting impression of a boy—and a society—still searching for their place.

> At any other moment in human history, this education, including its political and literary bias, would have been not only good, but quite the best. Society had always welcomed and flattered men so endowed. Henry Adams had every reason to be well pleased with it, and not ill-pleased with himself. He had all he wanted. He saw no reason for thinking that anyone else had more. He finished with school, not very brilliant, but without finding fault with the sum of his knowledge. Probably he knew more than his father, or his grandfather, or his great-grandfather had known at sixteen years old. Only on looking back, fifty years later, at his own figure in 1854, and pondering on the needs of the twentieth century, he wondered whether, on the whole, the boy of 1854 stood nearer to the thought of 1904, or to that of the year 1. He found himself unable to give A sure answer. The calculation was clouded by the undetermined values of twentieth-

> century thought, but the story will show his reasons for thinking that, in essentials like religion, ethics, philosophy; in history, literature, art; in the concepts of all science, except perhaps mathematics, the American boy of 1854 stood nearer the year 1 than to the year 1900. The education he had received bore little relation to the education he needed. Speaking as an American of 1900, he had as yet no education at all. He knew not even where or how to begin. (p. 55; underlining mine)

Adams's use of "A" in "A sure answer" feels like a heartfelt confession, pulling us into his quiet struggle to make sense of a world that outpaces his education. It's a small word that carries the weight of every person's search for certainty. Adams deliberately employs the indefinite article to draw readers into the introspective uncertainty of his reflection. He crafts a universal human experience, inviting you to share in his doubt, to feel the weight of a mind grappling with the inadequacy of its education in the face of an unpredictable future.

The indefinite article "A" reflects the uncertainty of a man revisiting his youth, questioning whether his past self-aligned more with antiquity or modernity. It becomes a poignant reminder of the human struggle to find clarity and relevance in one's knowledge. It leaves a lasting impression of a man—and a society—caught between eras, searching for meaning in an incomplete education.

Chapter IV: HARVARD COLLEGE (1854-1858)

> One day in June, 1854, young Adams walked for the last time down the steps of Mr Dixwell's school in Boylston Place, and left no sensation but one of unqualified joy that this experience was ended. Never

> before or afterwards in his life did he close A period so long as four years without some sensation of loss−some sentiment of habit−but school was what in after life he commonly heard his friends denounce as an intolerable bore. He was born too old for it. The same thing could be said of most New England boys. Mentally they never were boys. Their education as men should have begun at ten years old. They were fully five years more mature than the English or European boy for whom schools were made. For the purposes of future advancement, as afterwards appeared, a first six years of A possible education were wasted in doing imperfectly what might have been done perfectly in one, and in any case would have had small value. The next regular step was Harvard College. He was more than glad to go.

The writer deliberately employs the indefinite article "A" in "A period" to draw readers into the fleeting joy of a young man closing a four-year chapter of monotonous schooling. It's not just a word but an invitation to feel a familiar human moment—that instance when we shut the door on a prolonged routine.

The "A" reflects a lack of emotional attachment to that period, as if it were merely a passing phase in the life of a boy. It touches that human part of us when we realize something wasn't worth all that time. This single "A" becomes a poignant reminder of the human desire to find meaning in our experiences, leaving a lasting impression of a young man—and a society—searching for deeper value in an education that fell short of their aspirations.

> For generation after generation, Adamses and Brookses and Boylstons and Gorhams had gone to

> Harvard College, and although none of them, as far as known, had ever done any good there, or thought himself the better for it, custom, social ties, convenience, and, above all, economy, kept each generation in the track. Any other education would have required A serious effort, but no one took Harvard College seriously. All went there because their friends went there, and the College was their ideal of social self-respect. [1] (p. 56; underlining mine)

The use of "and" in the phrase "Adamses and Brookses and Boylstons and Gorhams" serves as a stylistic and rhetorical device that conveys respect and recognition for each family name. By repeating "and" before each family name, the author employs a technique called polysyndeton, which deliberately emphasizes each element in the list equally, giving each family its own distinct weight and importance. This repetition creates a rhythm that underscores the prominence and individuality of these families, suggesting that each one is notable in its own right, yet collectively they form a prestigious lineage tied to Harvard College. The use of "and" instead of commas highlights their equal status and reinforces the idea of a shared, esteemed tradition. This choice enhances the tone of reverence for these families' social standing and their longstanding connection to the institution, reflecting the cultural value placed on heritage and continuity in this context.

> All the same, the choice was flattering; so flattering that it actually shocked his vanity; and would have shocked it more, if possible, had he known that it was to be the only flattery of the sort he was ever to receive. The function of Class Day was, in the eyes of

> nine-tenths of the students, altogether the most important of the college, and the figure of the Orator was the most conspicuous in the function. Unlike the Orators at regular commencements, the Class Day Orator stood alone, or had only the Poet for rival. Crowded into the large church, the students, their families, friends, aunts, uncles and chaperones, attended all the girls of sixteen or twenty who wanted to show their summer dresses or fresh complexions, and there, for an hour or two, in A heat that might have melted bronze, they listened to an Orator and A Poet, in clergyman's gowns, reciting such platitudes as their own experience and their mild censors permitted them to utter.

In the passage above, the author demonstrates powerful descriptive skill. Additionally, he delays revealing the full identity of "the Orator." He could have stated directly, "Henry Adams was the Orator in 1858…," but instead, he postpones this information, creating suspense that compels the reader to continue until the end to uncover the truth they seek. By using the definite article "the" with the capitalized "Orator," he heightens the mystery and emphasizes the role's significance. The secret lies in the writer's intent to conceal the identity of the central figure of this role initially, ensuring that when it is first revealed—Adams himself as the Orator—it remains unforgettable in the reader's mind.

Chapter V: BERLIN (1858-1859)

> A fourth child has the strength of his weakness. Being of no great value, he may throw himself away if he likes, and never be missed. Charles Francis Adams, the father, felt no love for Europe, which, as he and all

> the world agreed, unfitted Americans for America. A captious critic might have replied that all the success he or his father or his grandfather ever achieved was chiefly due to the field that Europe gave them, and it was more than likely that without the help of Europe they would have all remained local politicians or lawyers, like their neighbors, to the end. Strictly followed, the rule would have obliged them never to quit Quincy; and, in fact, so much more timid are parents for their children than for themselves, that Mr and Mrs Adams would have been content to see their children remain forever in Mt Vernon Street, unexposed to the temptations of Europe, could they have relied on the moral influences of Boston itself. Although the parents little knew what took place under their eyes, even the mothers saw enough to make them uneasy. Perhaps their dread of vice, haunting past and present, worried them less than their dread of daughters-in-law or sons-in-law who might not fit into the somewhat narrow quarters of home.

In the above passage, the author uses "the temptations" to disrupt the reserved, cautious tone of the Adams family's perspective, introducing emotional tension. The definite article "the" emphasizes these temptations as specific threats, hinting at the parents' unspoken fears of moral or social deviation. This contrasts with the detached narrative, revealing their struggle to balance control with the allure of the outside world. The phrase adds depth to their cautious stance, echoing the emotional undercurrent of "a tear" in the farewell scene.

> On all sides were risks. Every year some young person alarmed the parental heart even in Boston, and

> although the temptations of Europe were irresistible, removal from the temptations of Boston might be imperative. The boy Henry wanted to go to Europe; he seemed well behaved, when anyone was looking at him; he observed conventions, when he could not escape them; he was never quarrelsome, towards A superior; his morals were apparently good, and his moral principles, if he had any, were not known to be bad. Above all, he was timid and showed A certain sense of self-respect, when in public view. What he was at heart, no one could say; least of all himself; but he was probably human, and no worse than some others. Therefore, when he presented to an exceedingly indulgent father and mother his request to begin at A German University the study of the Civil Law[1]−although neither he nor they knew what the Civil Law was, or any reason for his studying it−the parents dutifully consented, and walked with him down to the railway-station at Quincy to bid him good-bye, with A smile which he almost thought A tear. (p.p. 71-72; underlining mine)

In this passage, the author uses the word "tear" to break the emotional distance that dominates the rest of the text. Most of the paragraph is written in a controlled, detached tone that reflects the reserved and formal nature of the Adams family. However, the mention of a possible "tear" introduces a moment of emotional uncertainty. The phrase "he almost thought a tear" not only suggests Henry’s hesitation but also reveals the family's difficulty in expressing emotion openly. This small detail adds depth to the farewell scene. Although the parents do not show any clear signs of affection, the possibility of a tear hints at hidden feelings that were not expressed through words or actions.

He did this in good faith, obeying the lessons his teachers had taught him; but the curious result followed that, being in no way responsible for the French and sincerely disapproving them, he felt quite at liberty to enjoy to the full everything he disapproved. Stated thus crudely, the idea sounds derisive; but, as A matter of fact, several thousand Americans passed much of their time there on this understanding. They sought to take share in every function that was open to approach, as they sought tickets to the Opera, because they were not A part of it. Adams did like the rest. All thought of serious education had long vanished. He tried to acquire A few French idioms,[25] without even aspiring to master A subjunctive, but he succeeded better in acquiring A modest taste for Bordeaux and Burgundy and one or two sauces; for the Trois Freres Provenceaux and Voisin's and Philippe's and the Cafe Anglais; for the Palais Royal Theatre, and the Varietes and the Gymnase; for the Brohans and Bressant, Rose Cheri and Gil Perez, and other lights of the stage. His friends were good to him. Life was amusing. Paris rapidly became familiar. In A month or six weeks he forgot even to disapprove of it; but he studied nothing, entered no society, and made no acquaintance. Accidental education went far in Paris, and one picked up A deal of knowledge that might become useful; perhaps, after all, the three months passed there might serve better purpose than the twenty-one months passed elsewhere; but he did not intend it− did not think it−and looked at it as A momentary and frivolous vacation before going home to fit himself for life. Therewith, after staying as long as he could and

> spending all the money he dared, he started with mixed emotions but no education, for home. (p.p. 96-97; underlining mine)

In the above passage, the author has powerful descriptive power. In addition, he has delayed giving full information about the period he spent in Paris. He could have said, "I spent a significant period of learning and growth in Paris." Instead, he chose to describe it as "a momentary and frivolous vacation." Indeed, the use of the indefinite article "A" here serves to minimize and disguise the importance of this period, pushing the reader to continue reading to discover the true value of the experience.

He began with the indefinite article "A" to create a sense of lightness and unimportance about the vacation, although the previous lines are filled with rich experiences, names, places, and personal impressions. The secret lies in the writer's desire to hide the actual impact of this time in Paris, just as he hides the identity of the child in the first passage. Through this stylistic choice, the author deliberately understates the meaning of his stay, so that the reader, recognizing the irony, never forgets the significance of what is being described.

> The sum of these experiences in 1863 left the conviction that eccentricity was weakness. The young American who should adopt English thought was lost. From the facts, the conclusion was correct, yet, as usual, the conclusion was wrong. The years of Palmerston's last Cabinet, 1859-1865, were avowedly years of truce− of arrested development. The British system like the French, was in its last stage of decomposition. Never had the British mind shown itself so *decousu*− so unravelled, at sea, floundering in every sort of historical shipwreck. Eccentricities had A free field. Contradictions swarmed in State and

> Church. England devoted thirty years of arduous labor to clearing away only A part of the *debris*. A young American in 1863 could see little or nothing of the future. He might dream, but he could not foretell, the suddenness with which the old Europe, with England in its wake, was to vanish in 1870. He was in dead-water, and the parti-colored, fantastic cranks swam about his boat, as though he were the ancient mariner, and they saurians of the prime. (p. 187; underlining mine)

In the passage above, Adams showcases his remarkable descriptive flair through the phrase "the young American," crafted with meticulous artistry to grip the reader's imagination. Instead of promptly revealing this figure's identity or fate, Adams holds back details, weaving suspense by employing the definite article "the," which points to a distinct, archetypal individual set apart from the broader backdrop of Europe's decline.

> **Chapter XIII: THE PERFECTION OF HUMAN SOCIETY (1864)**
>
> Minister Adams's success in stopping the rebel rams fixed his position once for all in English society. From that moment he could afford to drop the character of diplomatist, and assume what, for an American Minister in London, was an exclusive diplomatic advantage, the character of A kind of American Peer of the Realm.[1] The British never did things by halves. Once they recognised A man's right to social privileges, they accepted him as one of themselves. Much as Lord Derby and Mr Disraeli were accepted as leaders of Her Majesty's domestic Opposition, Minister Adams had A rank of his own as A kind of leader of Her Majesty's American opposition. Even the *Times* conceded it. The years of struggle were over, and Minister Adams rapidly gained A position which

> would have caused his father or grandfather to stare with incredulous envy. (p. 188; underlining mine)

In the passage, the phrase "the character of diplomatist" is a crucial linguistic tool that highlights Minister Adams's public identity and social role shift. Instead of straightforwardly declaring a change in title or status, the author uses "the character of diplomatist" to emphasize that these identities are social roles shaped by perception and acceptance rather than fixed realities. Furthermore, it implies a certain flexibility and intentional adoption of roles by Adams. It suggests he consciously drops one social persona and assumes another, reflecting his growing influence and acceptance in British high society. This shift is not just professional but deeply social, marking a transition from a formal diplomatic function to a prestigious social standing almost equivalent to British nobility.

> In the year 1857, Mr. James Milnes Gaskell, who had sat for thirty years in Parliament as one of the members for the borough of Wenlock in Shropshire, bought Wenlock Abbey[18] and the estate that included the old monastic buildings. This new, or old, plaything amused Mrs Milnes Gaskell. The Prior's house, A charming specimen of fifteenth-century architecture, had been long left to decay as A farm-house. She put it in order, and went there to spend A part of the autumn of 1864. Young Adams was one of her first guests, and drove about Wenlock Edge and the Wrekin with her, learning the loveliness of this exquisite country, and its stores of curious antiquity. It was A new and charming existence; an experience greatly to be envied−ideal repose and rural Shakespearian peace−but A few years of it were likely to complete his education, and fit him to act A fairly useful part in life as an Englishman, an ecclesiastic, and A contemporary of Chaucer. (p. 200; underlining mine)

In this passage, the phrase "an experience" highlights the significance and uniqueness of the time Young Adams spent at Wenlock Abbey. The indefinite article suggests that this experience is one among many in life, yet it stands out due to its beauty and impact on Adams's growth. It marks a period of transition and education, preparing him to engage with life as an Englishman, ecclesiastic, and cultured individual in the tradition of great English figures like Chaucer.

> Surely, here was something to ponder over, as A step in education; something that tended to stagger A sceptic! In spite of personal wishes, intentions and prejudices; in spite of civil wars and diplomatic education; in spite of determination to be actual, daily and practical, Henry Adams found himself, at twenty-eight, still in English society, dragged on one side into English dilettantism, which of all dilettantism he held the most futile; and, on the other, into American antiquarianism, which of all antiquarianism he held the most foolish. This was the result of five years in London. Even then he knew it to be A false start. He had wholly lost his way. If he were ever to amount to anything, he must begin A new education, in A new place, with A new purpose. (p.p. 214-215; underlining mine)

In the passage, the phrase "A false start" carries significant meaning about Henry Adams's early efforts and experiences in London. The indefinite article "A" before "false start" indicates that this misstep is one among possible beginnings, emphasizing that his initial attempts were not definitive but rather mistaken and subject to change.

By calling it "false," the author points out that this start was flawed or unsuccessful—it did not lead to the intended progress or success. This phrase captures the sense of frustration and recognition of error, showing that Adams's time spent in English society, despite its length and influence, failed to establish a solid

foundation for his growth. The phrase also suggests a temporary phase rather than a final failure. It implies that though this start was incorrect, it opens the way for a new beginning, one that must be undertaken with a fresh approach, different surroundings, and renewed purpose.

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وظيفة الإشارية في "تعليم هنري آدامز"

الباحثة /نورهان محمد الشربيني سلامة

بحث مقدم لنيل درجة الماجستير في الآداب / اللغة الإنجليزية وآدابها / اللغويات / اللغويات التطبيقيه

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المستلخص

يهدف هذا البحث إلى تقديم تحليل براغماتي للسيرة الذاتية لهنري آدامز، تعليم هنري آدامز، من خلال تطبيق مفاهيم رئيسية من مجال البراغماتيك، مثل الإشارات الديكتيكية. البراغماتيك، التي تعود جذورها الحديثة إلى أواخر السبعينيات وأصولها الفلسفية إلى أعمال تشارلز ساندرز بيرس (١٩٠٥)، هي فرع من اللغويات يهتم باستخدام اللغة ووظيفتها في السياق. يفحص هذا المجال بشكل منهجي العوامل التي تحكم اختياراتنا اللغوية في التفاعلات الاجتماعية وتأثيرات تلك الاختيارات على الآخرين. من خلال تطبيق هذا الإطار على تعليم هنري آدامز، سيتناول هذا التحليل كيف استخدم آدامز اللغة ليس فقط لرواية أحداث حياته، بل لتشكيل تفسير القارئ بشكل فعال. على سبيل المثال، سيتم فحص استخدام التعبيرات الديكتيكية (مثل الإشارات الشخصية والمكانية والزمانية) لفهم كيفية وضع آدامز لنفسه وللآخرين ضمن السرد، معبرًا عن إحساس بالبعد أو القرب من تجاربه الخاصة. يكشف هذا النهج أن السيرة الذاتية ليست مجرد سجل تاريخي، بل عمل لغوي معقد وهادف، حيث يستخدم المؤلف أدوات براغماتية للتأثير على القارئ وإشراكه.

الكلمات المفتاحية: البراغماتية/ الإشاريات/ السيرة الذاتية