

## Article

# Force Dynamics Systems in Iraqi EFL Sixth Secondary School's Literature Passage "The Canary"

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**Abstract:** This research utilizes a cognitive linguistic framework to examine the Force Dynamics system in Katherine Mansfield's short novel The Canary. Inspired by Leonard Talmy's theory of Force Dynamics (1988, 2000), the work investigates how the linguistic and mental framework of the story captures interactions between agonists and antagonists. Across physical, psychological, and social spheres, the study notes trends of force interaction including causation, enabling, hindrance, letting, and resistance. Especially in its depiction of loneliness, bereavement, and the anthropomorphized interaction between the narrator and her canary, these dynamics offer insight into the underlying cognitive and emotional structures of the story. The research comes to the conclusion that force dynamics significantly shapes narrative meaning and provides fresh ideas on how conceptual structures guide literary interpretation.

**Keywords:** Force Dynamics, Cognitive Semantics, Force Dynamics Relations, Force Dynamics Domains, The Canary

## 1. Introduction

Through a narrator's relationship with a pet bird, Katherine Mansfield's short story The Canary deftly depicts solitude and emotional resonance. This study addresses the narrative from the standpoint of Force Dynamics, a subdomain of cognitive semantics created by Leonard Talmy, while literary analysis has frequently examined the story through emotional and feminist viewpoints. By use of patterns of force interaction, Force Dynamics offers a framework that enables a sophisticated interpretation of the story and reveals the processes by which language codes psychological and emotional stress. Examining the narrative in this perspective will help the study to show how underlying cognitive forces shape the emotional conflicts and interactions with the surroundings.

The following research questions are attempted to be addressed by this work: In Katherine Mansfield's narrative The Canary, how are Force Dynamics patterns shown, and what part do Agonist and Antagonist forces play in these interactions? Furthermore, how may the examination of Force Dynamics in The Canary provide cognitive and conceptual insights that help to clarify meaning and interpretation within the narrative?

With an eye on how Agonist and Antagonist interactions create both the narrative structure and the emotional impact of the story, this study primarily seeks to find and examine the Force Dynamics patterns in The Canary. The study also looks at how the use of Force Dynamics theory reveals cognitive structures in the tale, therefore improving our interpretations of its core themes. By exposing how underlying force dynamics impact

**Citation:** Faisal, W. M., Alwan, A. A. Force Dynamics Systems in Iraqi EFL Sixth Secondary School's Literature Passage "The Canary". International Journal on Integrated Education (IJIE) 2025, 8(3), 174-184.

Received: 22<sup>nd</sup> Apr 2025Revised: 30<sup>th</sup> Apr 2025Accepted: 10<sup>th</sup> May 2025Published: 4<sup>th</sup> June 2025

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character experiences and narrative meaning, this study seeks to add a fresh viewpoint on Mansfield's work to the already increasing corpus of cognitive literary criticism.

Several theories are worthy of attention in this research: First, although the death of the canary becomes the Antagonist, its song serves as an Agonist force, therefore organizing the story in a binary of presence against absence. Second, the narrator's inner struggle shows a force-dynamic imbalance in which the Antagonist force overcomes the Agonist, hence generating the narrator's emotional turbulence. Third, spatial metaphors in the narrative physically represent obstructed force dynamics, therefore reflecting unresolved tension inside the narrator's emotional condition. At last, language signals in the book map onto universal cognitive schemas, therefore encoding force interactions and offering understanding of the mental and emotional processes under use.

### 1.1. Force Dynamics

Through a narrator's relationship with a pet bird, Katherine Mansfield's short story *The Canary* deftly depicts solitude and emotional resonance. This study addresses the narrative from the standpoint of Force Dynamics, a subdomain of cognitive semantics created by Leonard Talmy, while literary analysis has frequently examined the story through emotional and feminist viewpoints. By use of patterns of force interaction, Force Dynamics offers a framework that enables a sophisticated interpretation of the story and reveals the processes by which language codes psychological and emotional stress. Examining the narrative in this perspective will help the study to show how underlying cognitive forces shape the emotional conflicts and interactions of the characters with their surroundings.

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Leonard Talmy first proposed the idea of force dynamics (1988), which is the interplay of things acting upon one another inside a conceptual or physical area. This paradigm emphasizes not just the presence of motion or physical effort but also the qualitative character of the forces involved—that which one entity facilitates, blocks, opposes, or causes the motion of another (Talmy, 2000). Force Dynamics essentially reaches into the semantic domain and transcends conventional kinematic techniques to show how force interaction is ingrained in language and mind. Representing the entity being acted upon and the force working against it accordingly, the Agonist and the Antagonist are the fundamental units of study in Force Dynamics. These dynamics apply extensively in understanding psychological states, social connections, and language expressions as well as in physical acts (Coulson, 2001; Sweetser, 1990). Force Dynamics is relevant because it provides a framework for clarifying causality, duty, permission, and internal motivation inside story structures (Talmy, 2000; Oakley, 2005). Applied to literary works such as Katherine Mansfield's "*The Canary*," Force Dynamics can reveal how emotional conflicts and social isolation are conceptually structured as force interactions, so allowing a nuanced knowledge of character behavior and narrative tension (Evans & Green, 2006). Through the prism of Force Dynamics, researchers may follow the cognitive roots of metaphor, emotion, and conflict that permeate Mansfield's artistic decisions.

## 1.2. Force Dynamics and Cognitive Semantics

Cognitive semantics, a subfield of cognitive linguistics examining meaning as conceptual structure grounded in human experience, depends on force dynamics (Evans & Green, 2006). Cognitive semantics holds that meaning is conceptual in nature and language reflects patterns of cognition (Lakoff, 1987; Langacker, 2008). Under this paradigm, force dynamics shows how dynamically occurring interactions are absorbed and linguistically expressed, therefore reflecting the mental perspective on occurrences. Semantic categories including causation, enablement, and prevention are conveyed, according to Talmy (1988, 2000), via force-dynamic schemas. This relates to Langacker's (1991) conception of construal, in which speakers' mental images affect grammatical forms. Studies by Sweetser (1990) and Fauconnier & Turner (2002) reveal how force schemas guide mental spaces and conceptual merging, hence strengthening this theory. Psychological processes like desire or obligation, for example, might be understood as opposing forces—one pushing an action and the other stopping it. Literary analysis uses these schemas to explain, figuratively or symbolically, how linguistic patterns convey the psychological tensions of characters. In "The Canary," these semantic patterns help explain the emotional attachments and losses the protagonist suffers; where the loss of the bird can be observed not only as a physical absence but also as a change in cognitive force balance, like a broken causal link in her emotional universe (Oakley, 2005; Hampe, 2005).

## 1.3. Force Dynamics as Universally Applied

Talmy (1988, 2000) proposes force dynamics as a global cognitive framework that would be relevant across languages and civilizations. Its roots in fundamental physical events—such as pushing, pulling, resisting, or yielding—which metaphorically transfer onto abstract domains like emotion, morality, and social obligation—allows this universality (Lakoff & Johnson, 1999; Johnson, 1987). Since everyone interacts with the physical world and thus experiences force, the conception of force becomes a universal instrument for meaning-making. Research on the frequency of force-dynamic statements in unrelated languages supports the hypothesis that force schemas are cross-linguistically and cross-culturally ubiquitous (Talmy, 2000; Slobin, 2004). Kövecses's 2010 research shows how force metaphors—such as anger as a pressure that has to be released or love as an irresistible pull—often shape emotional expressions. In literature, these universal structures let readers relate sympathetically to people from many backgrounds. Mansfield uses this universality to integrate force dynamics in the protagonist's interactions with objects and memories. Readers may easily understand the force-dynamic connotations in the nail in the wall, the chirping of the canary, and the stifling silence following its death. Using such schemas helps one to understand sadness, longing, and solace, therefore verifying the universality of Force Dynamics in reader cognition and narrative formation (Croft & Cruse, 2004; Gibbs, 2006).

## 1.4. Relations of Force Dynamics System

Within Force Dynamics, Talmy (2000) notes five main relations: causing, letting, hindering, enabling, and resisting. These relational schemas explain how forces interact to either create or stop results. Causing happens when the Antagonist actively drives change or movement against the Agonist's inclination. Letting is a neutral, free from direct influence authorization of action. While enabling helps the Agonist to act, hindering suggests partial obstruction. Resisting is antagonism whereby the Agonist keeps its inclination in face of outside influence. Understanding how language marks causal and modal nuances depends on these relationship differences (Talmy, 1988; Sweetser, 1990). Along with literary narrative motifs, each relation can be mapped into modal verbs and syntactic structures (Fauconnier & Turner, 2002). In "The Canary," these relationships show up via language devices and analogies. For example, the protagonist's love of the canary helps her to be emotionally resilient; on the other hand, society apathy prevents her need for acknowledgment. Force-dynamic conflicts defining the emotional basis of the

story are represented in the opposition to forgetting and the difficulty to let go of memory (Oakley, 2005; Hampe & Grady, 2005).

#### **1.4.1. Causing Relations**

In Force Dynamics, the Antagonist uses a force sufficient to overcome the Agonist's inclination, therefore producing a change or motion (Talmy, 2000). Linguistically, this is seen in constructs including causative verbs (e.g., make, force, drive) and metaphoric extensions such as emotional triggers or fate-driven behaviors (Langacker, 2008). In literature, creating relations sometimes shows up as occurrences altering the course of the story or character development. In "The Canary," the death of the bird functions as a triggering agent upsetting the protagonist's emotional balance. External and beyond her control, this occurrence changes her mental state and sets off a descending sense of emptiness and emotional collapse. Likewise, the first purchase of the canary brought about a transforming delight that shows how both good and bad factors can start a shift. Usually mapped metaphorically onto internal states, these events reflect the cognitive paradigm of causality as an imposition of force (Kövecses, 2010). The story then turns into a sequence of cause-driven emotional states in which internal responses arranged around force-dynamic causality (Fauconnier & Turner, 2002; Evans, 2009) shapes the protagonist's inner reality from both external occurrences.

#### **1.4.2. Letting Relations**

Letting relations present a situation when the Antagonist may stop the Agonist but lets the action go forward (Talmy, 2000). Often displaying passive forms of influence rather than active causation, this conceptual frame shows up in modal constructions as "let," "allow," or "permit," (Sweetser, 1990). Letting is understood in cognitive semantics as a lower-level modal interaction in which conceiving freedom, choice, and conditional action (Langacker, 1991) depends much on permissibility. In Mansfield's account, especially in her acceptance of solitude and loss, the protagonist's inner dialogues abound in letting schemas. She allows herself focus on memories and lets emotional vulnerability flow, therefore transforming the story into a reflective area where force dynamics are gently negotiated. She cannot bear to cut the nail on the wall, which stands for a letting structure; rather, its passive existence helps her emotional state to stay fixed in memory. This passive yet strong power captures the way letting works: not by starting motion, but by abstaining from impediment, therefore allowing sadness to linger (Oakley, 2005; Hampe, 2005).

#### **1.4.3. Hindering Relations**

Hindering relations results from the Antagonist stopping the Agonist without completely stopping the action, thereby causing resistance or delayed motion (Talmy, 1988). Often expressed as struggle, difficulty, or partial blockage—e.g., "tried,," "struggled,," "barely managed"—these are common in stories of emotional or psychological conflict (Fauconnier & Turner, 2002). In "The Canary," the protagonist's inner struggle clearly shows hindering: the weight of memory and the agony of loss somewhat prevents her attempts at moving on. She goes about her regular business while stifling emotional expression that reveals a conflict between psychological forces. The picture of the black staring across the kitchen window stands for an external hindering force—something cold and objective that disturbs her inner haven. Likewise, the three young guys who show her invisibility by their apathy act as societal barriers to her emotional affirmation. These cases show how suppressing relations exhibit a suppressed but continuous interference that hampers emotional or social fulfillment (Evans & Green, 2006; Croft & Cruse, 2004).

#### **1.4.4. Enabling Relations**

Enabling relations in Force Dynamics is when the Antagonist helps the Agonist be able to act (Talmy, 2000). Usually, this is represented in language by means of encouraging

words or conditions that increase potentiality, such "help," "support," or "make it easier." In "The Canary," the bird itself serves as an enabling agent; its presence lets the protagonist feel delight, company, and emotional clarity. Her daily routines of bird care help her to organize her time, keep emotional equilibrium, and develop empathy. These exchanges—feeding, washing, listening—are not only descriptive but also theoretically organized around enabling schemas, wherein one force magnifies the potential of another. Mansfield exploits these interactions to produce a brief cognitive environment of stability and empowerment, which falls apart with the death of the bird. The woman's enabling relationship with the canary captures how emotional dependencies and rituals are understood as force-dynamic interactions with concrete psychological implications (Lakoff & Johnson, 1999; Johnson, 1987).

#### **1.4.5. Resisting Relations**

Resistance in Force Dynamics explores situations whereby the Agonist keeps its trajectory or state against the force of an opposite Antagonist (Talmy, 2000). Often mirrored in gestures of resistance, endurance, or denial, this generates a tension that can be either addressed or maintained. One of the most emotionally powerful concepts in Mansfield's narrative is resistance. Through customs and memories, the protagonist fights total hopelessness. She symbolizes a refusal to let go by clinging to the nail on the wall and the memory of her song even after the canary dies. Her declaration that she will never have another pet reveals a mental wall to re-opening oneself to possible loss—a cognitive resistance to sensitivity. Linguistically, opposition is also shown by modal statements like "I must get over it," which suggest a struggle between inner feeling and outside expectation. Framed as a silent, underlying power remaining "deep down," the persistence of grief typifies the resistive Agonist—a psychological force holding ground against society pressure to recover and go on (Sweetser, 1990; Evans, 2009).

#### **1.5. Domains of Force Dynamics**

Force dynamics is relevant in many mental spheres as well as in physical ones. Talmy (2000) describes its relevance in physical, psychological, and social spheres, each reflecting how people project force schemas onto many facets of experience. Force relations in the physical world map onto observable interactions such pushing, holding, or containment. These schemas are abstracted in the psychological domain to represent wants, intentions, and emotional conflict. In the social sphere, they speak about relational structures, power dynamics, and responsibilities (Langacker, 2008; Lakoff & Johnson, 1999). Force Dynamics is a great instrument for narrative analysis because of their universality and adaptability, which let the reader understand theme structure and character motivation by means of cognitive patterns. Mansfield's "The Canary" runs across all three domains: the physical actions of tending to the bird, the emotional resonance of his song, and the protagonist's social alienation from her boarders reflect layered force-dynamic interactions that deepen the emotional impact of the narrative (Oakley, 2005; Hampe & Grady, 2005).

##### **1.5.1. Physical Domain**

Force Dynamics in the physical world explains interactions involving actual physical effort or motion (Talmy, 1988). This domain provides the conceptual basis for more abstract mappings and consists of visible activities and reactions include moving objects, physical gestures, or environmental effects. Mansfield's story painstakingly details the physical care of the canary—feeding, bathing, cage placement—showing how force-dynamic interactions play out in daily events. While the protagonist's exacting care routines indicate reciprocal involvement, the canary's response behavior—such as tapping the bars to get attention—symbolizes a communication power. These deeds illustrate both individual agency and cooperation by capturing enabling and resisting forces. The environmental images—nails, cages, even the gloss of knives—ground emotional feelings



in physical terms. Such maps expose how cognitive projection and emotional expression find a narrative location in the physical environment (Langacker, 2008; Gibbs, 2006).

### 1.5.2. Psychological Domain

Force Dynamics' psychological domain concerns internal cognitive states and emotional tensions. As opposing or harmonic forces in the mind, this domain models desire, fear, sadness, and motivation (Talmy, 2000; Fauconnier & Turner, 2002). The protagonist of Mansfield shows several psychological force interactions: the conflict between longing and acceptance, the draw of recollection against the push to go forward, and the resistance to loneliness. The loss that "waits deep down" turns into a psychological Antagonist always pressing forward. Once the protagonist's delight was facilitated by the canary's song, its disappearance leaves an inward void full of grief. These emotional events are conceptualized using force schemas in line with universal cognitive processes, not only reported. "Something seemed to die in me," the protagonist says, exposes a cognitive mapping of emotional loss onto physical causality, therefore highlighting how firmly structured interior sensations are (Evans, 2009; Kövecses, 2010).

### 1.5.3. Social Domain

Force Dynamics clarifies in the social domain power relations, social roles, and interpersonal influence (Talmy, 2000; Sweetser, 1990). It shows how people either comply or oppose social expectations, pressure, or obligations. Mansfield's protagonist lives in a socially peripheral area and has emotionally dismissable boarders who label her a "Scarecrow." Her self-worth is inhibited by the social antagonist power of this rejection. By contrast, the canary allows a compensating dynamic—a means of emotional validation and recognition. The story's social dynamics mirror letting and hindering relationships, whereby the protagonist is socially let to live yet emotionally blocked from attaching. These social dynamics highlight how society neglect could act as a continuous obstructing or opposing strain, therefore reinforcing psychological tensions. Analyzing these trends helps one to see how social invisibility becomes a structural force ingrained in narrative cognition, therefore supporting the applicability of Force Dynamics in socio-literary settings (Lakoff & Johnson, 1999; Oakley, 2005; Evans & Green, 2006).

## 2. Materials and Methods

Based on cognitive linguistics, this study uses a qualitative research methodology with an eye on Force Dynamics theory as developed by Talmy (1988, 2000). This theoretical framework emphasizes the interaction of forces—physical and psychological—within language and mind, hence it is well suitable for analyzing conceptual meaning structures buried behind literary stories.

The short story *The Canary* by Katherine Mansfield provides the main source of data for this work. Purposive sampling is used in data selection to specifically identify passages with unambiguous force-interaction dynamics. This approach guarantees that the study is concentrated on passages of the text most pertinent to the theoretical perspective under use.

The Force Dynamics framework offers the conceptual tools required to understand how force interactions are shown and operate inside the narrative, therefore guiding analysis. Linguistic indicators and conceptual schemas suggestive of force interactions help to methodically find and classify passages. These are then seen in their larger story and cognitive settings to expose more underlying trends of meaning and interaction.

## 3. Results and Discussion

This chapter uses the Force Dynamics System—introduced by Leonard Talmy—to examine the subtle emotional and mental processes supporting Katherine Mansfield's "*The Canary*." Force Dynamics sees interactions as relations of force, where entities (agents) act upon, oppose, or submit to other forces (antagonists) in specific domains—physical,

psychological, and social rather than only as physical acts. In "The Canary," the narrator's intense emotional entanglement with her bird is not merely sentimental but also a methodical interaction of forces over many relational and domain-specific axes. Two primary elements make up the following analysis: the interactions among forces and the domains in which those forces operate.

### 3.1. Analysis

#### 3.1.1. Causing Relations

In force dynamics, causing relations results from an Agonist force either directly or indirectly forcing a change in the state or activity of an Entity (Patient). When the narrator of *The Canary* deliberately changes the environment and daily experience of the canary, therefore establishing a pattern that brings the bird to life and promotes interaction, she herself becomes the cause of force:

*"I scraped the tray, dusted it with fresh sand, filled his seed and water tins, tucked a piece of chickweed and half a chili between the bars."*

These deeds are not only gestures of kindness; they are a series of enabling and causal inputs that force the bird to join in a common rhythm of life. The narrator uses deliberate physical and affective power, which produces the bird's energetic actions like his song or performance in the bath. She thus becomes the Agonist generating a dynamic system of reciprocal vitality, so highlighting her emotional reliance on the reactions of the bird. Here the Force Dynamics system fits a transactional pattern: the narrator creates nurturing settings while the bird generates emotional fulfillment.

#### 3.1.2. Letting Relations

Letting, as a type of force dynamic relation, is letting an entity act free from intervention when the Agonist subserves the force of the Antagonist. The narrator's passive permission of the bird's display every day captures this dynamic:

*"He used to hop, hop, hop from one perch to another, tap against the bars as if to attract my attention... and then break into a song so exquisite that I had to put my needle down to listen to him."*

The Agonist here lets the canary take front stage by withdrawing her active participation—that is, by lowering her needle. Recognizing the bird's autonomy and raising his conduct to artistic quality, she lets his agency develop naturally without intervening or guiding the action. With the narrator allowing the bird's expressive force—which she neither controls nor stops—this letting relationship supports a dynamic of polite company, therefore implying a conscious acquiescence to the activity of the Antagonist.

#### 3.1.3. Hindering Relations

Hindering relations are Agonists trying to stop an Antagonist from advancing or acting. During the bird's washing ritual, the narrator attempts to curb his too great enjoyment in a little but telling moment:

*"Now that's quite enough. You're only showing off."*

Here, the narrator sets herself as the Agonist limiting the bird's exuberance (the antagonist). Still, the bird keeps going to show how force dynamics can expose the futility of resistance when the Antagonist's energy is higher. This resistance indicates the loving and performative tension between their positions and is more amusing than authoritative. The Agonist's obstacle does not lessen the happiness; rather, it emphasizes how little actions of resistance preserve balance in relationships—even between species.

#### 3.1.4. Enabling Relations

Enabling relations arise when the Agonist facilitates the Antagonist's capability to act, without being the direct cause of the action. The narrator's presence and routine provide a structure that permits the bird's expressive behaviors:

*"The moment I came down in the morning and took the cloth off his cage he greeted me with a drowsy little note. I knew it meant 'Missus! Missus!'"*

Her revealing of the cage acts as a trigger but not as a direct cause; rather, it lets the bird's routine start. This custom helps the canary to feel safe, recognized, and included, therefore promoting a feeling of mutuality and community. The narrator helps him to live in the state whereby his song can be produced; she does not compel him to sing. In cognitive force dynamics, this difference is essential since enabling gives agency space without overpowering it.

### 3.1.5. Resisting Relations

Resistance suggests, usually emotionally or psychologically, the Agonist pushes back against a more powerful force. Following the bird's death, the narrator battles against memory and loss, and this is the most emotionally resonant resistive relationship observed here.

*"When I found him, lying on his back, with his eye dim and his claws wrung... something seemed to die in me. My heart felt hollow, as if it was his cage."*

She is the Agonist fighting the emptiness left behind, a force stronger than her will. Though she says, "I shall get over it." Naturally. She repeats and adopts a resigned attitude that exposes an interior struggle against emotional detachment and finality. Her admission of not owning another pet is a perfect example of this resistance confirming into a choice to reject sensitivity. The psychological resistance to repair or replacement highlights the ongoing character of emotional force dynamics.

### 3.1.6. Physical Domain

The daily care and physical interaction between the narrator and the canary amply illustrates Force Dynamics' physical realm. From bathing to cage cleaning, this field exposes repeated, observable interactions:

*"His bath was put in last. And the moment it was in he positively leapt into it. First, he fluttered one wing, then the other... drops of water were scattered all over the kitchen..."*

The narrator sets up a series of activities, and the bird responds with bodily energy in this scenario, therefore highlighting physical effort and responsiveness. The actions detailed depend on the sensory: movement, sound, water, and gesture. Here the Force Dynamics depict a circuit of kinetic interaction where motion, resistance, and cooperation physically rather than only figuratively, therefore emphasizing how bodies and surroundings generate emotional resonance.

### 3.1.7. Psychological Domain

Particularly in how the narrator internalizes her relationship with the bird, the psychological realm is rich all through the book. Her emotional balance depends on his being there:

*"But after he came into my life I forgot the evening star; I did not need it any more."*

The evening star used to close a psychological void. But the bird turns into a fresh mental anchor that changes her emotional terrain. Longing, solitude, comfort—internal mental forces—long interplay with outward presences in this dynamic. The narrator's internal psychological forces are not passive; they interact with the bird's reactions to imply a two-way mental force dynamic whereby both entities alter each other's subjective reality.

### 3.1.8. Social Domain

The social domain strikes powerfully in the difference between the narrator's solitude and her symbolic engagement with other people via the bird. She can particularly clearly see this when the lodgers dismissively label her "the Scarecrow":

*"But I remember feeling so especially thankful that I was not quite alone that evening. I told him, after they had gone out... until I could not help laughing. It seemed to amuse him."*



Her canary turns become a substitute social agent, helping her to negotiate her interaction with a world that has previously excluded her. The bird's presence generates a counter-force restoring her self-worth, therefore countering the social rejection of the lodgers. Here the force dynamic depicts social compensation: the bird performs the roles of buddy, audience, and confidant figuratively. Mansfield thus gently criticizes societal invisibility while honoring other systems of relational meaning.

Below is a table showing all the cases of force dynamic relations and force dynamic domains with their explanations:

**Table 1.** Force Dynamic Relations and Domains Overview.

Force Dynamic Relation	Force Dynamic Domain	Extract	Explanation
Causing	Psychological	"But after he came into my life, I forgot the evening star; I did not need it any more."	The canary causes a psychological shift in the narrator's emotional world, replacing the star as a symbol of comfort.
Causing	Psychological	"When I found him, lying on his back, with his eye dim and his claws wrung... something seemed to die in me."	The bird's death causes intense grief, reflecting a strong emotional impact within the psychological domain.
Causing	Social	"It seemed to amuse him."	The canary influences the narrator's social emotions, helping her laugh in response to ridicule from the tenants.
Letting	Psychological	"I had to put my needle down to listen to him."	The narrator lets the bird's song override her focus, surrendering to emotional immersion.
Letting	Physical	"Then I hung him on the nail outside while I got my three young men their breakfasts."	She lets the bird occupy a physical space as she performs household tasks.
Hindering	Social	"I overheard them one evening talking about me on the stairs as 'the Scarecrow.'"	Social rejection from the tenants hinders her self-esteem, causing a block in social affirmation.
Hindering	Psychological	"And suddenly I felt it was unbearable that I had no one to whom I could say 'Hide me from the dark.'"	The loneliness hinders her ability to psychologically cope with fear and dreams.
Enabling	Physical	"I scraped the tray... filled his seed and water tins... he positively leapt into it."	Her caregiving enables the canary's activity, particularly bathing—reflecting facilitation of physical behavior.
Enabling	Social	"Company, you see—that was what he was. Perfect company."	The canary enables a substitute for social presence in her life.
Enabling	Psychological	"That was so beautifully comforting that I nearly cried."	The bird's presence enables psychological comfort and emotional security.

Resisting	Psychological	"I shall get over it. Of course. I must. One can get over anything in time."	The narrator resists emotional breakdown, exerting internal strength over psychological grief.
Resisting	Social	"They are young. Why should I mind?"	She resists social exclusion with acceptance, maintaining her internal dignity.

### 3. 2. Findings

The study reveals important force dynamic linkages and domains in Katherine Mansfield's "The Canary," therefore highlighting how the canary significantly impacts the narrator's psychological and emotional environment. Operating mostly in the psychological arena, causing and enabling are the most often occurring force dynamic relation, each appearing (3) times in the analysis. The narrator's change of emotional attachment clearly shows the influence of the canary: "*But after he came into my life, I forgot the evening star; I did not need it any more.*" The bird starts to have a significant role in her life, signifying a change in her emotional condition particularly underlined at its death: "something seemed to die in me." This causal force emphasizes the psychological relationship among the narrator and the canary.

Over the narrative, the most often used domain is psychological one, appearing (6) times in the analysis. This area frames the narrator's seclusion and emotional changes; the presence of the canary offers solace and release. For instance, lines like "*That was so beautifully comforting that I nearly cried*" show how the canary becomes to be absolutely vital for her emotional stability. Her psychological universe revolves on these everyday contacts with the bird, which provide comfort from mental turbulence and solitude.

The study also highlights enabling and resisting relationships that strike a mix between emotional agency and reliance. Through the narrator's care for the bird—feeding, cleaning, and engaging with it—the enabling relations show themselves as a sense of routine and purpose. As the line—"Company, you see—that was what he was"—showcases, the canary offers emotional support and company. Perfect business. Resisting relations, on the other hand, are clear in the narrator's attempts to preserve emotional resilience—such as when she dismisses the nickname "the Scarecrow" and vows to deal with the loss of the canary by declaring, "I shall get over it. Clearly. I need to.

At last, even if it comes second to the psychological domain, the social domain emphasizes the narrator's loneliness and her underprivileged social life. The sentence, "It surprises me even now to remember how he and I shared each other," shows the canary filling the emotional and social void created by human neglect becoming the active agent in their connection. This mutuality redefines force dynamics as a shared energy whereby the bird and the storyteller affect each other despite the social distance around them.

### 4. Conclusion

Viewing "The Canary" through the field of force dynamics, one finds that Katherine Mansfield deftly employs cognitive relations to capture emotional depth, solitude, and human-animal connection. The most often occurring relationships—causing and enabling—and the dominating domain—psychological—highlight the part the canary plays in emotionally modifying the narrator and show how even a non-human entity can have great psychological impact.

The narrator's emotional reliance and resilience show in the recurrent enabling and resisting relations. Her close relationship with the canary suggests that emotional fulfillment can occur outside of conventional human interactions and helps to offset social neglect.

Force dynamics in the social sphere highlight the narrator's marginalization even more and the need of quiet company. Mansfield's narrative shows generally how force dynamics can efficiently map interior emotional movements and expose the invisible forces influencing human experience.

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