



يا صاحب القبة البيضاء

يا احب القبة البيضاء في النجف
من زار قبرك واستشفى لديك شفي
زوروا ابا الحسن الهادي لعلكم
تخطون بالاجر والاقبال والرلف
زوروا لمن تسمع النجوى لديه فمن
يزره بالقبر ملهوفاً لديه كفي
إذا وصل فاحرم قبل تدخله
مليياً واسع سعياً حوله وطف
حتى إذا طفت سبعا حول قبته
تأمل الباب تلقى وجهه فقف
وقل سلام من الله السلام على
أهل السلام وأهل العلم والشرف

فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية
السنة الثالثة ذي القعدة ١٤٤٧ هـ آيار ٢٠٢٦ م العدد (١١)



No.:
Date



ديوان الوقف الشيعي/ دائرة البحوث والدراسات

م/ مجلة القبة البيضاء

السلام عليكم ورحمة الله وبركاته...

اشارة الى كتابكم المرقم ١٣٧٥ بتاريخ ٢٠٢٥/٧/٩، والحاقاً بكتابنا المرقم ب ت ع / ٤ / ٣٠٠٨ في ٢٠٢٤/٣/١٩، والمتضمن استحداث مجلتكم التي تصدر عن دائرتكم المذكوره اعلاه، وبعد الحصول على الرقم المعياري الدولي المطبوع وانشاء موقع الكتروني للمجلة تعتبر الموافقة الواردة في كتابنا اعلاه موافقة نهائية على استحداث المجلة.

...مع وافر التقدير

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فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية
تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي
السنة الثالثة ذي القعدة ١٤٤٧ هـ آيار ٢٠٢٦ م العدد (١١)

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العنوان الموقعي

مجلة القبة البيضاء
جمهورية العراق
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مَجَلَّةُ السَّابِقَةِ اجْتِمَاعِيَّةٌ فَصَلِيَّةٌ تَصَدَّرُ عَنْ دَائِرَةِ الْبَحْثِ وَالدراسَاتِ فِي ذِيَّانِ الْوَقْتِ الشَّبَعِيِّ دليل المؤلف.....

- ١- إن يتسم البحث بالأصالة والجددة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- إن تحتوي الصفحة الأولى من البحث على:
 - أ. عنوان البحث باللغة العربية .
 - ب. اسم الباحث باللغة العربية . ودرجته العلمية وشهادته.
 - ت. بريد الباحث الإلكتروني.
 - ث. ملخصان أحدهما باللغة العربية والآخر باللغة الإنكليزية.
 - ج. تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
- ٣- أن يكون مطبوعاً على الحاسوب بنظام (office Word) ٢٠٠٧ او ٢٠١٠ وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتُرَوَّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجِدَتْ، في مكانها من البحث، على أن تكونَ صالحةً من الناحية الفنية للطباعة.
- ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4) .
 ٥. يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
 - ٦- أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥,٠٠٠) خمسة وسبعين الف دينار عراقي، أو ما يعادلها بالعملة الأجنبية.
 - ٧- أن يكونَ البحثُ خالياً من الأخطاء اللغوية والنحوية والإملائية.
 - ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
 - أ. اللغة العربية: نوع الخط (Arabic Simplified) وحجم الخط (١٤) للمتن.
 - ب. اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦). والملخصات (١٢). أما فقرات البحث الأخرى؛ فبحجم (١٤) .
 - ٩- أن تكون هوامش البحث بالنظام التلقائي (تعليقات ختامية) في نهاية البحث. بحجم ١٢ .
 - ١٠- تكون مسافة الحواشي الجانبية (٢,٥٤) سم والمسافة بين الأسطر (١) .
 - ١١- في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
 - ١٢- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدّة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
 - ١٣- يلتزم الباحث بإجراء تعديلات المحكمين على بحثه وفق التقارير المرسله إليه وموافاة المجلة بنسخة مُعدّلة في مدّة لا تتجاوز (١٥) خمسة عشر يوماً.
 - ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
 - ١٥- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تقبل.
 - ١٦- دمج مصادر البحث وهوامشه في عنوان واحد يكون في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
 - ١٧- يخضع البحث للتقويم السري من ثلاثة خبراء لبيان صلاحيته للنشر.
 - ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الاستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
 - ١٩- يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) الف دينار.
 - ٢٠- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
 - ٢١- ترسل البحوث على العنوان الآتي: (بغداد - شارع فلسطين المركز الوطني لعلوم القرآن)
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 - ٢٢- لا تلتزم المجلة بنشر البحوث التي تُخلُّ بشروط من هذه الشروط .





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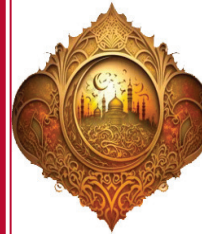


The Illocutionary Force of Loneliness and the Style of the Implied Reader in Kathrine Mansfield's The Canary

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Abstract:

While other studies often focus on the protagonist's loneliness or the symbolism of the imprisoned bird, this pragmatic study divulges a complex level of illocutionary force. Therefore, in the hidden inner world of Katherine Mansfield's *The Canary*, the narrative is not merely a modest monologue but it is, rather, considered as a premeditated performance of sorrow and companionship. Hence, and in accordance with Black's (2006) Speech Act Model, the protagonist's utterances do not only define a state of affairs but vigorously seek to provoke a specific emotional proof from an unseen presence. This presence which is involved in the implied reader assists as a vital structural component of the story in which Mansfield does not craft a void but, rather, she constructs a definite listener within the text to whom the protagonist's appeals, justifications, and memories are addressed. It is obvious that the suspense of the story results in the gap between the narrator's apparent level descriptions and the illocutionary intention of her speech, i.e. her anxious effort for sympathy and the externalization of a mourning course that remains then imperceptible.

This study argues that *The Canary* functions as a series of influential speech acts designed to draft the implied reader into a shared space of personal sorrow through considering the pragmatic functions of the narrator's discourse. Eventually, the canary is not just a lost pet, but, rather, it is the substance for a stylistic strategy that defines the narrator's very existence through the eyes of her fictional observer.

Key Words: Pragmatics, Pragma Stylistics, Illocutionary Force, Implied Reader

المستخلص:

بينما تركز دراسات أخرى غالباً على وحدة البطل أو رمزية الطائر المحبوس، تكشف هذه الدراسة البراغماتية عن مستوى معقد من القوة الإنجازية. لذا، في العالم الداخلي الخفي لرواية "الكناري" لكاترين مانسفيلد، لا يُعد السرد مجرد مونولوج بسيط، بل يُنظر إليه على أنه أداء مُتعمد للحزن والرفقة. ومن ثم، ووفقاً لنموذج أفعال الكلام لبلاك (٢٠٠٦)، لا تُحدد أقوال البطل حالة ما فحسب، بل تسعى جاهدةً لاستثارة دليل عاطفي مُحدد من حضور غير مرئي. هذا الحضور، المُتضمن في القارئ الضمني، يُشكل عنصراً بنويًا حيويًا في القصة، حيث لا تخلق مانسفيلد فراغًا، بل تُشيد مُستمعًا مُحددًا داخل النص، تُوجه إليه مناشدات



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البطل ومبرراته وذكرياته. من الواضح أن عنصر التشويق في القصة يُنتج الفجوة بين وصف الراوية الظاهري للأحداث وبين النية الإنجازية لكلامها، أي سعيها الخنث لاستدرار التعاطف وتجيدها لحالة حداد تبقى خفية.

تُجادل هذه الدراسة بأن قصة "الكناري" تُؤدي وظيفة سلسلة من الأفعال الكلامية المؤثرة المصممة لجذب القارئ الضمني إلى فضاء مشترك من الحزن الشخصي، وذلك من خلال دراسة الوظائف البراغماتية لخطاب الراوية. في نهاية المطاف، لا يُعد الكناري مجرد حيوان أليف مفقود، بل هو جوهر استراتيجية أسلوبية تُحدد وجود الراوية نفسه من خلال عيون مُراقبها الخيالي.

الكلمات المفتاحية: البراغماتية، أسلوبية البراغماتية، القوة الإنجازية، القارئ الضمني

Introduction:

The Canary (1923), Katherine Mansfield's final completed short fiction, is a brief dramatic monologue delivered by an anonymous elderly woman lamenting the death of her pet. This text is a deceptively straightforward domestic tragedy that functions as a profound meditation on social isolation and the fundamental human need for reciprocal connection. This study aims to conduct a critical and stylistic analysis by focusing on two key elements: first, the pragmatics of loneliness, demonstrating the specific influence of the speaker's social isolation on her communicative style; and second, the rhetorical function of the implied reader, the role assigned to the silent recipient of the discourse. Specifically, the narrator's consistent use of self-correction, evasion, and direct address will be shown to constitute a sophisticated modernist strategy wherein the narrative act itself is a desperate, tenuous substitute for the speaker's lost connection. Ultimately, the monologue transforms the silent reader into an essential interlocutor, arguing that loneliness fundamentally dictates a character's literary style and their engagement with reality.

Literature Review

Pragmatics of Loneliness

The study of pragmatics focuses on the way in which the context constructs the meaning within a literary text and whose central concern is the practical use of language and the way the individuals express their meaning in particular situations particularly when a speaker's intended message is not explicitly apprehended by the words themselves (Austin, 1975, p. 228). It is



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the role of pragmatics to provide a framework for understanding texts that appear either semantically incomplete or convey a meaning distinct from what is truly intended. However, this field specifically examines the significance of terms based on a particular time and context. Thus, in conversations, the speaker's role is to formulate the linguistic message with an intended meaning, while the listener's role is to interpret the message and infer that meaning (Brown et al. 1983, p. 22).

Concerning the application of pragmatics, Short (1996, p. 195) observes that to fully comprehend the interactions between characters and the role of context in literary texts, one must apply the same pragmatic analysis used for ordinary conversation. Parallel to this view, Black (2006, p. 2) notes that stylistics explores the way in which various readers understand the meaning of a literary text which is a process influenced by the reader's familiarity with the linguistic style. As such, it is beneficial for stylistics to incorporate the analytical tools provided by pragmatics since it involves the study of language in use, i.e. it encompasses the context surrounding the user,

Pragmatic stylistics, on the other hand, is a specific branch of linguistic stylistics. It represents the intersection of pragmatics and stylistics and it specifically examines the way in which pragmatic provides resources such as performative and speech acts that can be utilized to generate stylistic effects. Scholars emphasize that the central aim of pragmatics is to illustrate how language users can employ sentences to communicate messages that are not directly or explicitly contained within the propositional content of those sentences (Niazi and Gautum , 2012, p. 2-10).

Pratt (1977, p. 86) argues that literary works are fundamentally context-dependent just like all other forms of human communication. Consequently, he views literature as a kind of speech context in itself. Accordingly, the processes by which people create and interpret literary works are heavily reliant on the unspoken, culturally-shared knowledge of the rules and conventions, and expectations that govern language use within that specific context. Therefore, Pratt arrives to the fact that defining



literature must necessarily incorporate the unspoken contextual information upon which participants rely which is roughly similar to the meanings of acts such as thanking or explaining or persuading that must include relevant contextual details (ibid). Relevantly, Miller (2005, p. 12) states that speech act theory serves as a viable analytical framework for prose fiction. It is suggested in order to illuminate its operational mechanisms rather than merely being a method for deconstructing a literary work. As such, both the theory and the literary text are fundamentally linguistic structures which create a reciprocal relationship where the analytical tool and the fictional machine are interchangeable during the process of reading.

In her analysis of speech act theory, Black (2006) explains that the concept extends beyond the literal mechanical act of talking. Instead, it encompasses the entire communicative situation which includes the specific environment where the discourse takes place, the individuals involved, and any prior verbal or physical exchanges happen. Furthermore, paralinguistic elements such as tone or body language are vital components that shape the overall meaning of the communication.

Black (2006, P. 17) defines this phenomenon as contextual speech. She argues that a speech act should be viewed basically as a communicative event rather than a mere function of spoken language. As such, the emphasis shifts away from grammatical precision or the structure of sentences according to this framework. Instead, the significance of an utterance is found in its communicative and expressive power within a live social context.

As far as her introduction to speech act theory, Black (ibid.) asserts that communication involves three concurrent dimensions of action. First, the Locutionary Act which refers to the physical production of a grammatically coherent utterance. Second, Illocutionary Act which indicates the illocutionary force or the specific intended meaning and intent behind the words. Third, the Perlocutionary Act which involves the actual consequence or impact that the words own on the listener.



Black, further, divides these actions into two distinct categories that are based on the way in which the speakers' intents lines up with their sentence structure. Thus, we may have a Direct Speech Acts and these occur when the grammatical structure of a sentence directly matches its communicative function. For instance, using a declarative for a statement, an interrogative for a query, or an imperative for a command; and an Indirect Speech Acts and these occur when a speaker chooses a phrasing that requires the listener to infer the intended meaning. For example, asking "Would you pass the note?" uses the syntactic structure of a question to perform the function of a request (ibid, P. 19). In the field of pragmatics, Black (ibid, pp. 20–23) announces five primary classifications of speech acts, often drawing parallels between these categories and the principles of Functional Grammar:

Representatives: These acts consist of statements and descriptions where participants convey their perception of reality which is based on their personal knowledge.

Expressives: These acts allow participants to reveal their internal emotional states or attitudes such as sharing feelings of happiness or sorrow.

Directives: This third category serves the main function of issuing commands or requests to influence the listener's behavior.

Commissives: These acts involve commitments to future conduct most notably through promises or threats.

Declaratives: These acts essentially function as formal statements that change a state of affair. Black notes that these are particularly prevalent within character-to-character discourse (ibid: p. 249).

The Implied Reader

Booth (1961) first presented the concept of the implied reader to serve as a counter explanatory framework to the implied author. However, this term refers to the specific audience image that the author portrays during the creative procedure. Specifically, it signifies the author's internal structure of a recipient that develops within the narrative and traced linguistically



through distinctive textual indicators and indexical symbols. Gerald Prince's (1973, p. 180) virtual reader, fortunately, describes the same entity but in different terminology.

Schmid (2010, Pp. 51–2), however, sees that the relation between the implied author and the implied reader needs balance because the processes by which these two beings are established differ basically. Thus, the implied reader is, in essence, a characteristic of the implied author as reconstructed by the real-world reader. Accordingly, the implied reader is just as dependent on the individual reader's personal processes of understanding as the implied author himself.

There is a clear difference between the implied reader, i.e. the author's intended addressee, and the narratee or what Schmid (1973, p. 28) calls the fictive reader (ibid, 2007, p.178) and the fictive addressee although Genette (1980) merges the extradiegetic narratee with the implied reader to simplify his system because he sees the extradiegetic narrator as a substitute for the author rather than a fictional construct. Genette argues that this narrator is an explicit form of the author rather than an implied one (ibid, p. 132–33). The difference is that whereas the implied reader belongs to reality, every narrator belongs to the fictive world, (Schmid 2007, p. 180). These two realms are physically separated and cannot overlap unless a "metalepsis", i.e. a paradoxical intersection of narrative levels, occurs. Even when a narrator's ideological attitude closely reflects that of the implied author, the existential distinction between their respective readers keep firm (ibid).

Analysis and Discussion

Narrative Communication in The Canary

The Canary shows a particular situation of communication and its failure. Thus, the dramatic monologue structure naturally organizes the story into distinct, yet overlapping, levels of address. Here are the three primary levels of communication in Mansfield's The Canary and how they pragmatically function:

The Narrator – Canary Level

This is the communication level that establishes the emotional



and realistic context of the entire story. Essentially, it is a level of perceived, but not literal, reciprocity in which the canary and his song works as the only recipient of the narrator's phatic and expressive speech acts. The narrator successfully substituted the bird for a human companion in her loneliness. Thus, she interprets the canary's song as a response or a proof, or even a form of direct conversational speech , e.g. "...a little knock at the door...". Further, the canary's song can be treated as a representative speech act when it is understood as a reply on the narrator's concern.

On the other hand, the care that the narrator offers to the cage, the pouring of water, and the hanging of the cage are all pragmatic rituals that define their relationship. In other words, these acts carry an implied commissive meaning that can be translated, metaphorically, to the following statement: I promise to care for you which reinforces the sense of a two-way connection. Shockingly, the death of the bird is the ultimate pragmatic failure of this level because it left a literal and figurative silence. This, in turn, leads to the narrator's subsequent monologue which is a direct attempt to fill the void left by this lost perfect communication.

The Narrator – Implied Reader Level

This is, roughly, the observable explicit level of communication that forms the story's text. The narrator addresses an invisible you , i.e. the, supposedly, implied reader. Clearly, the narrator uses the story as an elaborate directive speech act in which it turns into an attempt to provoke a specific response such as sympathy, understanding, and confirmation from the listener. This pragmatically works in more than one way. First, the narrator uses direct address, e.g. "You see that big nail...", "Have you kept birds?" and "I often wonder if everybody feels the same" . All these are phatic speech acts that can be considered as conversational strategies which are designed to establish a common ground and ensure that the listener is fully engaged and sympathetic. Moreover, when she says, "I must not give way to – to memories..," this is a communicative gesture whose



significance is that of mitigation and self-restriction. In other words, it indicates to the implied reader that she is attempting to control the overwhelming emotion for their comfort or her dignity.

The Author – Actual Reader Level

This level represents the implicit aesthetic communication, i.e. Mansfield's message to the actual person who is reading the text. In *The Canary*, it is evident that the author's viewpoint seems running parallel to the narrator's. In fact, Mansfield uses the narrator's constrained voice to convey a deeper message whose title is isolation and emotional truth. This is, barely, shown in two ways in the story. First, the narrator states "Perhaps it does not matter so very much what it is one loves in this world. But love something one must!" The Actual Reader recognizes the tragic irony and sadness in this statement and here lies the irony. The narrator is reaching for a universal truth, but the reader sees only the sad reality that her profound need for love was forced onto a caged animal due to social isolation. Second, the story's style, i.e. the uncertain intimate voice of the dramatic monologue, is by itself the primary message. In other words, Mansfield is trying to say that the form of expression represented by the lonely dramatic monologue is as important as the content since it works as a pragmatic illustration of her solitary and, hence, an individual human mind.

Speech Acts

In Mansfield's *the Canary*, the narrator's discourse is considered as a kind of desperate exercise to stabilize a collapsing emotional world. Black's (2006) speech acts model operate as a bridge between the narrator's profound loneliness and her attempt to construct a meaningful reality. Thus and since the story is a dramatic monologue, the entire narrative is a series of speech acts directed at an unnamed "you" practically referring to as the implied reader. Hence, it is obvious that representatives make a bulk since they are essential in building the factual case for the bird's uniqueness. Thus, and by stating these as objective truths, she attempts to confirm her grief to an uncertain



world that sees a canary as a mere trifle. such representatives function as a defensive wall against the loneliness of her reality. Let have examples.

“He was not a bit like any other canary.”

“He was a perfect actor.”

“He was like a real person.”

Obviously, the narrator frequently and constantly reports on the bird’s character to establish a factual basis for her grief. Hence, such acts are designed to prove that the canary was not just a bird, but, rather, a unique creature.

On the other hand, another set of representatives focus on the narrator’s emotional state and the reality of her internal state, e.g.

“I loved him. How I loved him!”

“I can’t explain it. It is there, deep down, deep down.”

“I am a very simple person.”

Thus, she is asserting her own psychological facts. Cleverly, and by labeling herself as “simple,” she attempts to make her deep grief seem more credible and less like an obsession.

Moreover, some other representatives are devoted to describe her routine, i.e. the world as it used to be. They might be called historical representatives. They are used for building the narrative world that the reader is forced to accept as the setting for the loss, e.g.

“The moment I came down... he greeted me with a drowsy little ‘chirp’.”

“He used to hop, hop, hop from one perch to the other.”

Eventually, and as the story closes, a cluster of representatives appear to show finality and define absence. These are the cold and hard facts of the bird’s sorrowful loss. Such representatives strip away the earlier, more colourful descriptions. They represent the word-to-world fit becoming bleak and empty, e.g.

“He’s gone now.”

“One should have this feeling... perfectly hollow.”

Commissive speech acts are the rarest in the story. It seems that future commitments consumes very little space of the narrator’s mind. Nevertheless, in this only commitment, i.e. “I shall



never keep another bird. Of course, it is out of the question”, she is shaping her future life to match the statement she is making now. By using the word “shall,” she isn’t just predicting the future, she is, rather, binding herself to a specific path.

As far as directives are concerned, they are, strictly, limited simply because the story is a dramatic monologue. The narrator sometimes uses them to establish intimacy and control the camera angle of the reader’s imagination. For example, “You see that big nail to the right of the front door?” is a request that aims at attracting attention to “look” and it is, at the same time, the most crucial directive in the story since it pulls the readers out of their own world and into the narrator’s physical space and forcing them to recognize the “empty” evidence of her loss. Other times, and more than once “You see” appears to urge the reader to achieve a state of understanding, i.e. to check that the channel of communication is still open. Then, she is constantly directing the reader to follow her logic and comprehend her emotions. Moreover, the narrator uses a question such as “But do you know what he used to do?”, in order to attract the reader’s attention to something important, This prepares the listener to receive a kind of a miracle represented by the bird’s cleverness. Hence, by phrasing it as a question–directive, she makes sure that the listener is mentally leaning in and eagerly waiting for the answer. Further, directives are also used to check memory and compare. Thus, “I can’t describe it. I wish I could. But... you know that feeling?” She, skillfully, directs the readers to find a similarity in their own life for her deep feeling.

Simultaneously, The Canary relies heavily on expressive speech acts which participate in creating the emotional connective tissue of the story. Essentially, they reveal the narrator’s soul which roams over past memories of love and joy , and present a state of loss, sadness and loneliness. For example, expressive speech acts such as “I loved him. How I loved him!” show the narrator’s past psychological state namely during the bird’s life which is meant



to prove that her happiness was genuinely real. In fact, this is the most direct expressive speech act because it sets the emotional baseline for the entire narrative. At the same time, when she confesses that “I used to think... we understood each other so perfectly”, she in fact shows the extent to which she feels a sense of closeness and consequently happiness. Conversely, present-time expressives communicate her current state of mourning and deep grief. They often occur when she describes the empty house. For example, “I can scarcely look at it [the nail] even now...” reveals her inarticulate suffering and pain when it bridges the gap between the physical object (the nail) and her internal trauma. Further, “I felt as though the sun had gone out of my life.” shows a state of spiritual collapse. However, it is deeper and more painful that the narrator’s most complex expressives are those where she admits she cannot name the content of her feeling, e.g. “It is there, deep down, deep down, part of one...” and “One should have this feeling... perfectly hollow”. These are the most expressive speech acts. Actually, she is trying to perform the act of confessing her sadness, but she finds that the feeling is so vast that it defies the rules of language. Never striking, there are no declaratives in *The Canary* and this absence of declarations is let say inevitable due to two serious reasons. First, the narrator is apparently a lonely woman living on the margins of society and as such she has no social or legal or religious authority to change the world with her words. Second, the narrator’s life is defined by things happening to her such as the death of the bird, the arrival of the laundryman, the coming of the evening and so forth. In other words, she exists in a world of observation, not a world of command. But while she, unfortunately, lacks formal authority, she, privately, performs a declaration which embodies the pulsing heart of the story: “He was like a real person..”. Through this utterance, she promotes the canary from the status of an animal to the status of a human companion. Further, and compared



to the laundryman or the neighbors, this declaration is invalid. Yet, this mismatch creates the tragedy, i.e. she has declared the bird a person, but the world continues to treat it like a trifle.

The Style of the Implied Reader

Obviously, the implied reader in *The Canary* is seen as a patient and tolerant listener. Thus, the reader is involved to fill the void because the narrator has lost her primary companion, i.e. the bird. However, though the story is written in a dramatic monologue style, yet, the narrator deliberately uses phrases like “You see that big nail?” or “You cannot imagine how perfectly he understood me.” This assumes that the reader is, maybe physically, present. Moreover, the style creates an “us vs. them” dichotomy; where “they” (the laundrymen or the insensitive neighbours) do not understand the depth of her grief, but you, the reader, does. Noteworthy, the narrator frequently checks in with the reader to ensure that he/she is still listening. This reveals her pragmatic need for validation, e.g. “Does it seem a much to love a bird? It is strange, I suppose...”. As such, and by making the reader as someone who might find her strange but is kind enough to stay, Mansfield highlights the risky nature of the narrator’s social reality. Further, the style of the reader is skillfully designed to be emotionally sensitive because the narrator is aware that mourning a bird might seem trivial. Thus, the narrator works truly hard to guide the reader’s reactions by teaching him/her the way of mourning with her without pitying her too harshly. More seriously, the implied reader’s role seems inevitable because it seems that without the reader who receives her words, the narrator’s memories of the canary would dissolve and forgotten.

However, it is quite evident that the entire story which is a first-person monologue delivered by an old woman gains its pragmatic force from her deep loneliness and the resulting need to communicate even though the listener could be absent. Thus, the bird served as the recipient of her expressive and phatic



communication in which his song is metaphorically interpreted as a response to her care. Consequently, the narrator filled the vast silence of her life by treating the bird as a qualified conversational partner ("Company, you see... Perfect company"). On the other hand, the narrator mentions the lodgers who cruelly call her "the scarecrow" which shows that her attempts at human communication failed the case that forced her to depart into a non-human communicative context. It seems that the story itself is her final, desperate attempt to re-establish a connection with an external "you."

Simultaneously, we notice in a dark corner of the text that the narrator focuses on minute details such as the bird's personality and the nail on the door, but neglects the larger context namely her husband, her past, and her name. This is, in fact, purposeful since the implied reader is intended to fill these deliberate narrative gaps and to infer her status as a lonely woman possibly a widow based on the clues she offers. However, the implied reader, easily, recognizes the sorrow of the situation more clearly than the narrator herself does. For instance, the narrator's assertion, "Perhaps it does not matter so very much what it is one loves in this world. But love something one must!" is an emotional generalization through which the implied reader is able to see the tragic irony, i.e. the desperate loneliness that made her transfer her profound need for love onto a caged bird. Thus, the style of the implied reader is defined by the intimate fragmented and persuasive voice of the dramatic monologue which drives the reader into the role of the silent confidante and an active interpreter of the narrator's emotional truth.

Conclusions

All through the above study of Mansfield's The Canary pragmatically, it is obvious that the protagonist's discourse is a desperate attempt to create a communicative event in a vacuum. Thus, although, she masters the locutionary and illocutionary features of speech; the perlocutionary effect of factual



connection remains dreadfully out of reach. In other words, the narrator who mentions the three lodgers who call her “the Scarecrow” in fact she straightly highlights her isolation and the helplessness of human language to connect her to others. As such it can be said that her pragmatic efforts to mix with them have failed. This, in turn, pushes her further into the solitary comfort of the bird’s company.

The study show clearly that the narrative relies heavily on expressive speech acts indicated in sharing grief, joy, and attachment, while almost entirely lacking in directives. This is due to the fact that the narrator has no support in and, consequently, her communicative power becomes internal and reflective rather than influential. Besides, she seems never seek to change her environment and , instead, she tries to desperately justify her emotional survival, i.e. because she is speaking to a stranger (you), her expressives suggest an appeal for validation as if she is saying: “I feel this; please tell me it is okay to feel so”. On the other hand, her interactions with the “three young men” or the washerwoman, often utilize indirect speech acts to maintain social modesty. This, in fact, reveals a sharp contrast between her direct expressive acts which are reserved for the canary and her indirect social acts that are reserved for the world which, in turn, emphasizes the theme of the public vs. private self, where her true expressive power is only set free in the presence of an open-minded, if not, a non-human listener. Parallel to this result, we see that the total lack of declarations emphasizes the narrator’s helplessness in her limited world simply because she cannot declare the sadness vanished or the bird alive again.

Correspondingly, the style of the implied reader is defined by the intimate and persuasive voice of the dramatic monologue which forces the reader into the role of a silent confidante and an active interpreter of the narrator’s emotional truth. Thus, the implied reader isn’t just a passive observer. He is, rather, a vital participant in the protagonist’s emotional survival. Side



by side with the previous point it is evident that the narrator treats her interactions with the canary as successful illocutionary acts, even though the hearer, i.e. the bird, cannot provide a verbal response. This highlights her profound loneliness which forces her to personify an animal to fulfill the human need for a listener who recognizes her marginal existence.

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