
**Cognitive Functionalist Approach to Teaching Poetry: Sampler Textual
Analysis of Some Well-known Poems**

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Abstract:

The analysis of the grammar of words, phrases, and sentences has the immense potential to make out deeper meaning, giving insight into the aesthetic notions of literary works. In this dimension, cognitive functionalism is a remarkable approach to teaching poetry. It is, as a matter of fact, a component of Critical Discourse Analysis and is supposed to be an outcome of close reading as outlined by the New Critics. Moreover, the stylistic properties of poetic language can be traced by highlighting the grammatical components. In this light, four poems viz. John Keats' "Ode to a Nightingale," William Blake's "The Tyger," Kamala Das' "An Introduction," and Emile Dickinson's "I Felt a Funeral in My Brain" have been taken as samples for analysis. It was evidently noticed that the feelings and emotions of the esteemed poets, the thematic excellence, the distinctive stylistic varieties, the potential messages, and dialogic patterns are clearly revealed while understanding the grammar of poetry by categorizing the words, phrases, and sentences into grammatical groups so as to examine poeticity of the textual contents of the poems. It helps give conceptual clarity and is greatly informative regarding textual themes.

Keywords: grammar, aesthetic notions, poetic language, stylistic varieties, poeticism

Introduction

Cognition is associated with understanding, thinking, imagination, interpretation, and evaluation, or even it is synonymous with perception or idea. Cognition and language are closely linked and are complex constructs. Cognitive functionalism is often discussed both in philosophy and linguistics since it allows one to explore the nature of mental states, language, and the perceptions that inculcate relating to a context. As a functional linguistic theory, it explains how language is a skill that develops through the brain's ability to find patterns, categorize, draw connections, and reason. It considers language structure, language function, and grammar too.

Thus, as a vehicle of cognitive functionalism, focusing on the linguistic components of a literary text adds to the beauty of interpretation, such as the philosophical, moral, stylistic, and aesthetic notions. In this dimension, poetry can be taken as more advantageous textual data for analysis. Some of the key elements of cognitive functionalism in use are literariness, sound-meaning Relationship; deviations: graphological (palindrome), orthographic (spelling), punctuation, morphological (prefix, suffix, compounding), syntactic, lexical: collocational, metaphorical, semantic or conceptual; repetitions: phonological, lexical, syntactic, parallelism; shifts in variety of language: dialects and registers; and narrative focus: Deixis (personal, spatial, temporal).

Linguists focusing on the cognitive-functionalist approach deliberate on the comprehensive components of grammar to be a system for coding relationships between utterances and their meanings and that grammar is an account of mappings between utterances and their pragmatic and semantic interpretations. The steps of cognitive functionalism analysis can go hand in hand with Critical Discourse Analysis which involves analysis of content, structure, grammar, vocabulary, intertextuality, and rhetorical or literary devices in a literary text. In this context, poems of four poets of distinctive varieties have been selected from different time periods and themes for analysis.

Sample-1: John Keats' "Ode to a Nightingale"

i. Sound-meaning Relationship

Sound devices: **t/d**, **Θ/ð** normally refer to the cacophony that creates a harsh, jarring effect that can add to the narrative tension of a piece of literature, amplify distressing emotions endured by the characters, or even evoke stress and anxiety in the reader to heighten the mood. The word also refers to the sound made by crows or other corvids, as in the phrase "a cacophony of crows." John Keats' "Ode to a Nightingale" is a good example of this. In the poem, there is an immense sound effect with **t/d** and **Θ/ð**. The sounds are highlighted in the respective lines below.

“My **heart** aches, and a **drowsy** numbness pains
My **Sense**, as though of hemlock I had **drunk**,
Or **empty** some **dull** opiate into the **drains**
One minute passed, and **Lethe-wards** had **sunk**:
‘Tis not through **envy** of thy happy **lot**,
But being too happy in thine happiness—
That thou, **light-winged Dryad** of the **trees**
In some **melodious** plot

Of beechen green, and **shadows** numberless,

Singest of summer in **full-throated** ease.” (Stanza-1, “Ode to a Nightingale”)

ii. The Magic of Coherence in Lexis and Syntax Evoking Cognition

The poet presents a gloomy, overpowering of dullness versus ecstasy. This

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sense of dullness is presented using verbs like "aches, pains, emptied, drains, sunk," whereas ecstasy is presented using the participial adjectives (as transferred epithet). They are: "light-winged, beechen-green, and full-throated ease." These hyphenated compounding constitute the stylistic presentation of poetic emotion of giving perfect images of the Sense.

"O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink and leave the world unseen,
And with thee fade away into the forest dim:"
(Stanza-2, "Ode to a Nightingale")

There is a reference to the five senses, such as "cool" refers to touch; "tasting of flora" is taste; "dance and Provençal song" is about hearing; and "beaded bubbles" refers to sight. Further, the poet makes a reference to Troubadour's poetry, which addresses an unattainable lover through a sensory stimulus called synesthesia. In this stanza, "blushful Hippocrene" is an allusion of the spring of Mt.Helicon which is sacred to Muses. Endocentric (using compound words instead of words, Edoardo Ballerini). The poet establishes the blurred fanciful vision or a dreamy situation by establishing a link between the last line of the previous stanza with the first line of this stanza, foregrounding the phrase "fade away." He uses words like "dissolve" and "quite forget" with a climatic effect.

"Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond tomorrow."
(Stanza-3, "Ode to a Nightingale")

"Fade far away..." is an imperative sentence where the poet uses "far," to refer to the degree, followed by the repetition of the conjunction "where" is used with the subordinate clauses. This presupposes emphasis on the emotional outburst of poetic

self-relating the bleak view of life as he seems to be the victim of an existential crisis. The same is echoed in R.N. Tagore's "Where the mind is without fear, Where the head is held high..." This happens to fulfill an appealing oratorical form of address. The anaphoric use of "away" in the first line of the succeeding stanza emphasizes the sense of departing from the so-called real world to the world of imagination.

"Away! Away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! Tender is the night,
And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
But here, there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways."
(Stanza-4, "Ode to a Nightingale")

The poet expresses his perplexity owing to the lack of light in the "Tender" night. It seems quite paradoxical that the poet gets emotional when looking at the dichotomous moon and the stars in the sky. Although they glitter there, their light never falls on the earth clearly. There is apparently a sport going on between darkness and light as it simultaneously happens in the mind of the poet, leading to think about imagination and reality, life and death, transience and permanence, and so on.

"I cannot **see** what flowers are at my feet,
Nor what soft **incense** hangs upon the boughs,
But, in **embalmed darkness**, guess each **sweet**
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn and the pastoral eglantine;
Fast-fading violets covered up in leaves;
In mid-May, 's eldest child,
The coming musk-rose, full of dewy wine,
The **murmurous haunt of flies** on summer eves."
(Stanza-5, "Ode to a Nightingale")

The stanza epitomizes the poet's sensuousness, leading to perfection in depicting the beauty of nature. The "see," "incense," "embalmed," "sweet," and "murmurous" work as the coordinators of the surrounding nature. This echoes Keats' "Ripeness is all" as said in "Ode to Autumn." Only the first two lines of this stanza are compounding sentences with a repetition of "what" as adjectives, whereas the rest of the lines are connected, giving the picturesque portrayal of the pastoral scenic beauty. There is the recurrent sound of /f/ is noticed as in "flower," "feet," "soft,"

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"fruit-tree," "Fast fading," "full," and 'flies."

“Darkling, I **listen**, and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever, it seems rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy Soul abroad
In such an ecstasy!
Still, wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.”
(Stanza-6 “Ode to a Nightingale”)

The poet's slow and steady sublimation of imagination from this world to the other world, reflecting on the dichotomy between life and death, is very much realized in the words “Darkling,” “Death,” and “midnight.” This is reinforced by using the to-infinitive structures such as “to take,” “to die,” “to cease upon.” Such reduced clauses show the compactness of expression. Additionally, the rhetorical elements such as personification of Death; metonymy in the form of "mused rhyme," allusion in the fourth line; paradox in the fifth line; and imagery in the last line are suggestive of the dialogical potential of the poet leading to tragic feeling of Death amidst artistically carved happiness.

“Thou wast not born for Death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.”
(Stanza-7, “Ode to a Nightingale”)

The poet emphasizes on the binary components of life and Death, and what's more, he transcends the bird by addressing whole class of "Bird" as immortal, an emotional notion of his negative capability maybe giving the thought of incorporeal existence that survives with spiritual entity. His argument continues by using a deviation in collocational combination of a phrase when he puts an ironical remark, “hungry generations” which refers to the passionate materialists present from generation to generation. Then, he makes a temporal shift with the Biblical allusion of Ruth. Here, we may refer to his “Poetry of Earth” in which he says that “The poetry

of earth is never dead,” which is echoed diachronically as poetry finds “a path” through “the sad heart of Ruth” to the “faery lands forlorn.” The effect of “alien” is reinvigorated by the use of “forlorn.” The alien cornfield and the forlorn faery lands bring about the miraculous dialoging of consciousness.

“Forlorn! The very word is like a bell
To toll me back from thee to my sole self!
Adieu! The fancy cannot cheat so well
As she is famed to do, deceiving elf.
Adieu! adieu! Thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades
Was it a vision, or a waking dream?
Fled is that music: —Do I wake or sleep?”
(Stanza-8, “Ode to a Nightingale”)

There is a recurrent flow of notes of music and song in the poem, moving along the dichotomy of sleep and awake, life and death, and “a vision, or a waking dream.” The stanza repeats “adieu” in order to present the effects of the poet's return to reality. The Sense of music is replete with words. The last two lines lead to the question of his fanciful notions as he questions his experience if it was “a vision” or “a waking dream.” The last line brings him to the realization of reality.

Sample-2: William Blake's “The Tyger”

This is one of Blake's much-anthologized poems. The poet invests lots of stylistic devices to ignite the cognition of the interpreter of the poem. The poet deliberately repeats the word “Tyger,” which is a middle-English spelling, but more evidently, it is phonetically /y/ is a semi-vowel, whereas “i” is represented as a diphthong /ai/, and there are no such combinations in words like ‘ty’ in English.

“Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,

Could frame thy fearful symmetry?” (Stanza-1, “The Tyger”)

i. Sound-Meaning Relationship

Throughout the poem, there is the use of the/t/ sound, which presupposes surprise. Further, there are binary elements of “bright” and “night” so as to give us the extraordinary quality of the animal. There are paradoxical phrases such as “immortal hand or eye” and “fearful symmetry” to give it a shape of excellence and immortality that is hyperbolic.

“In **what** distant deeps or skies?
Burnt the fire of thine eyes?
On **what** wings dare he aspire?

What the hand, dare seize the fire?

ii. Focus on Physicalism." (Stanza-2, "The Tyger")

There is a reference to the physical parts like hand, eye, heart, shoulder, feet, and brain which can be interpreted as a belief in "physicalism" as opposed to "idealism." But, here, both concepts are blended through the repetition of rhetorical questions. The tiger is credited with bringing the celestial fire into its eyes.

“And **what** shoulder, & **what** art,
Could twist the sinews of thy heart?
And when thy heart began to beat.

What dread hand? **What** dread feet?" (Stanza-3, "The Tyger")

iii. Rhetorical Questions

Each stanza alluringly ends with a rhetorical question and thus the whole poem constitutes fifteen questions mostly focusing on "what" used fourteen times, and forms the discourse linker here in the whole text. Although "what" is used to get information regarding what the subject does, here "what" is used to mean "What a surprise!"—an exclamatory sense while being emotional to praise the wonderful creation and the Creator as well. The creator has been depicted as a perfect artist.

“**What** the hammer? **what** the chain,
In **what** furnace was thy brain?
What is the anvil? **What** dread grasp.

Dare its deadly terrors clasp?" (Stanza-4, "The Tyger")

The poem is full of reduced clauses as the poet makes a series of informal exclamatory remarks. It is clear that through the tiger, the poet tries to praise its creator, that is God. This entails the spiritual and religious beliefs of the poet that abound in the poem, ranging from the "forest of the night" to "distant deeps or skies." The plural forms here speak of the emotional height of thought and expression. The tiger thus stands as a symbol of harmony, ferocity, and beauty, which can be the attribute of the Creator as well. In Indian mythology, or in Greek mythology, the presentation of both nature and God as the creator, preserver, and destroyer is served here in a serene sense. The imagery of the hammer, chain, and anvil of the blacksmith draws the allegorical imagery of the workshop of the Creator that gives life to an artistic metal body.

“When the stars threw down their spears
And watered heaven with their tears:
Did he smile at his work to see?

Did he who made the Lamb make thee?" (Stanza-5, "The Tyger")

Stars are the shining eternal objects representing cosmic power, and here, they have been personified. They represent the glittering or shining of knowledge of divine entities who throw their shine, and also water heaven that represents the emotional expression of the world as a blissful place.

“Tyger Tyger burning bright,
In the forests of the night:

What immortal hand or eye,

Dare frame thy fearful symmetry?” (Stanza-6, “The Tyger”)

It then speaks that the creator of the Lamb, who is the creator of the beauty of innocence, is also the creator of the beauty of mighty and ferocity in the tiger, which marks the praise of the Creator through his performing roles. “Immortal hand or eye” refers to the divine fine and gross motor skills which can bring about miracles.

This is the poem of “What” recurrence forming cohesion as it is used fourteen times and constitutes the discourse contexts asking questions about the fundamental philosophy of the Relationship between art and the artist with reference to the workshop of an ironsmith where the physical parts of the artist like hand, eye, feet, shoulder, and grip work together with the hammer, the chain, the anvil and furnace to create the symmetrical art of tiger. The creator is immortal, which presupposes that the creation is also immortal.

Sample-3: Kamala Das’ “An Introduction”

"An Introduction," published in the collection of "Summer in Calcutta" (1965), is a detailed account of Kamala Das's life and her conflicts with her own self and society. The poem brings out all the sufferings that paralyze a woman and also her yearning for feminine identity in a male-dominated world. The title suggests the reformative and self-awakened opinion as she says:

“**I** don't know politics, but **I** know the names

Of those in power and can **repeat** them like

Days of the week, or names of months, beginning with Nehru.

i. Pronominal Repetitions and Confessional Statements.” (Lines 1-4, “An Introduction”)

This is humorous, suggesting a mechanical way of saying things and showing her passiveness in relation to political consciousness. The repetition of "I" emphasizes individuality, possessing typical national identity in a stereotypical, possessive manner, although have an emphatic say regarding her color as opposed to the color bias that prevails in the world.

“**I** am Indian, very brown, born in Malabar,

Then, she takes pride in being a polyglot, no matter if she speaks or writes:

I speak three languages, write in

Two, dream in one.” (Lines 5-8, “An Introduction”)

The confessional and self-possessive mood of the poet makes her admit some of the unavoidable social pressures like the family and surrounding those who try to influence in their own ways instead of leaving her to take decision on her own. She tries to advocate to retain her privacy and individuality which may be reasonable enough or not.

“Don't write in English, they said, English is
Not your mother tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language **I** like? The language **I** speak,
Becomes mine, its distortions, its queernesses
All mine, mine alone.

It is half English, half Indian, funny perhaps, but it is honest,
It is as human as **I** am human” (Lines 9-16, “An Introduction”)

She then refers to the **postcolonial status of hybrid identity**, but above all, she would like to be guided by her cognitive self. As a human being, she would like to have a voice for her joys, longings, and hopes. She might caw or roar; that would be her decision, but she would be happy to be guided by the "speech of her mind."

ii. Igniting Cognition

“Don't you see? It voices my joys, my longings, my
Hopes, and it is useful to me as cawing
Is to crows or roaring to the lions, it
Is human speech the speech of the mind that is
Here and not there, a mind that sees and hears and

Is aware. Not the deaf, blind speech.” (Lines 17-22, “An Introduction”)

She claims that she is a conscious human being and that there is no need to be driven by people's directions. She can perceive the seasons, storms, and clouds and is a part of social systems and customs.

“Of trees in storm or of monsoon clouds or of rain or the
Incoherent mutterings of the blazing
Funeral pyre.” (Lines 23-25, “An Introduction”)

She feels the transformation in her from childhood to youth and experiences the change in her physiological and physical changes leading to her cognitive development.

I was a child, and later they
Told me **I** grew, for **I** became tall, my limbs
Swelled and, in one or two places, sprouted hair. (Lines 26-28, “An Introduction”)

She was squeezed between the physical transformation versus socio-cultural perceptions and she was made to be a part of conjugal life before she was mentally prepared to adapt herself with such a new phase of life. Thus, she felt she was reduced to a pet animal.

“When **I** asked for love (?), not knowing what else to ask
For, he drew a youth of sixteen into the
Bedroom and closed the door, He did not beat me
But my sad woman-body felt so beaten.

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The weight of my breasts and womb crushed me.

I shrank pitifully.” (Lines 29-34, “An Introduction”)

Owing to her rising awareness, she became rebellious, felt to bring about a change by adopting the get ups of a young man ignoring the attributes of a woman because she thought it would be accursed to be recognised as a woman in the society. She became the victim of “dos and don'ts”; ‘to be or not to be.’

“Then ... **I** wore a shirt and my

Brother's trousers, cut my hair short and ignored

My womanliness. Dress in sarees, be girl

Be wife, they said. Be an embroiderer, be cook,

Be a quarreller with servants. Fit in. Oh,

Belong, cried the categorizers. Don't sit

On walls or peep in through our lace-draped windows.

Be Amy, or be Kamala. Or, better

Still, be Madhavikutty. It is time to

Choose a name, a role. Don't play pretending games.

Don't play at schizophrenia or be a

Nympho. Don't cry embarrassingly loud when

Jilted in love ... **I** met a man, loved him.” (Lines 35-46, “An Introduction”)

She becomes a changed personality feeling the presence of everyman in her, a universal representation of the attributes of human being representing the microcosmic world; the consciousness of the life and spirit of the world. She emphasizes her "womanliness" through a series of choices in dressings and make-up, in choosing a profession, in passing time casually, to endeavor in order to get a name instead of being nameless.

“Call him not by any name; he is every man

Who wants a woman, just as **I** am every

Woman who seeks love. In him... the hungry haste.” (Lines 47-49, “An Introduction”)

Here, the run-on sentences or enjambment suggests that there is fluidity of emotion expressed uncontrollably. Potentially enough, the phrases “every man” and “every woman” make it clear that

“Of rivers, in me... the oceans' tireless

Waiting. Who are you, **I** ask each and everyone,” (Lines 50-51, “An Introduction”)

This swinging between “everyone” and “I” becomes a recurrent theme of the succeeding lines rhythmically heralding the wishes that are the advocacy of a free self, a free spirit brings discordant elements of life together—to love and to be loved; to be a sinner and a saint; and bring an equilibrium of joy and sorrow.

“The answer is, it is **I**. Anywhere and,

Everywhere, **I** see the one who calls himself **I**

In this world, he is tightly packed like the
Sword in its sheath. It is **I** who drink lonely
Drinks at twelve, midnight, in hotels of strange towns,
It is **I** who laugh, it is **I** who make love
And then, feel shame, it is **I** who lie dying
With a rattle in my throat. **I** am a sinner,
I am saint. **I** am the beloved and the
Betrayed. **I** have no joys that are not yours, no

Aches which are not yours. **I** too call myself **I**." (Lines 52-62, "An Introduction")

In these lines, the graphological presence of "I" (used 27 times in the poem) makes it completely a voice of subjective expression. The voice uses prosaic statements, which are emphatic as the structure is "It is I who..." (versus It's me...) that is, It-cleft, which is a formal expression that obviously represents the universal "I," the young woman like the poet herself looks for freedom like young men. This entails an oratorical style of the speaker where "I" maintains coherence in ventilating the point of view of the poet. "Sword in its sheath" could refer to restraint, but here, it represents that the sharp, shining, and strong object called a sword is inside the sheath, in the so-called protective cover. However, it can be violent when used for its true purposes. The phrase acts as a metaphor, ironically representing the so-called restrictions of human society. In the constructions "who calls," "who drink," "who laugh," "who make love," "feel shame," and "who lie dying," refer to performatives both of abstract and concrete forms compared to constatives. The concluding statement that repeats "I" first of all represents the "subjective self," and then a rhetorical subject representing multiple discourse functions that the poet advocates.

Sample-4: "I Felt a Funeral, in My Brain" by Emily Dickinson

i. Dream Experience Reflecting Cognition

The poem, in part, presents the impending mental collapse of its speaker, a collapse that Dickinson likens to the rituals of a funeral to ultimately explore the figurative "death" of the speaker's sanity. She seems to experience their own deaths in full consciousness.

"I felt a Funeral, in my Brain,

And Mourners to and fro

Kept treading - treading - till it seemed

That Sense was breaking through—" (Stanza-1, "I Felt a Funeral, in My Brain")

Feeling of funeral in brain is very unusual and here, F in funeral, M in mourners, S in Sense are capital letters. Here, brain is the place; mourners are the persons; funeral is the act; and breaking through of Sense is the result. The imagery of a funeral is clearly visible.

And when they all were seated,

A Service, like a Drum -

Kept beating - beating - till I thought

My mind was going numb—" (Stanza-2, "I Felt a Funeral, in My Brain")

There is an anaphoric reference to the mourners in this stanza, where music continues till she turns numb, leading to the ceasing of the brain to act. However, the act of thinking was still there, leading to a cognitive realization of the change from life to death. But, the continuous beating of a drum has become lifelike, too. The drum also speaks here.

"And then I heard them lift a Box

And creak across my Soul

With those same Boots of Lead, again,

Then Space - began to toll." (Stanza-3, "I Felt a Funeral, in My Brain")

Her Sense works further as she hears the mourners lift the box, and she hears a high-pitched, harsh, or grating sound as the funeral procession begins. Then, a sound is heard from the Space as if it has also become lifelike.

"As all the Heavens were a Bell,

And Being, but an Ear,

And I, and Silence, some strange Race,

Wrecked, solitary, here—" (Stanza-4, "I Felt a Funeral, in My Brain")

The heavenly bodies are reduced to a "Bell," which is sound, whereas she, herself, is silent, and some strange creatures are left alone at the shipwreck.

"And then a Plank in Reason broke,

And I dropped down, and down -

And hit a World at every plunge,

And Finished knowing - then—" (Stanza-5, "I Felt a Funeral, in My Brain")

The breaking of reason is represented metaphorically as the plank breaks and reaches new worlds as it moves down.

The poem chronicles a nightmarish descent into madness, and the poem can be read as depicting the terror and helplessness that accompany losing one's grip on reality. Finally, the speaker is "Finished knowing." The "then -" that ends the poem represents an ultimate unknowability: the speaker can't even say what comes next. The rational mind, in effect, has shut down. Ultimately, the poem evokes a sense of wonder and terror as it traces a path that leads to inner destruction and, finally, a total absence of rational awareness altogether.

Looking at the prominent feature of the poem which forms the discourse of the poem is the capitalization of eighteen words which can be categorized under worldly concepts of the nominals (i.e. Brain, Ear, Drum, Mourners, Race, Bell, Boot, Plank, Funeral, Service); the philosophical concepts of the nominals (i.e. Being, Soul, Space, Heavens, Silence, Reason) whereas only one performative "Finish" has been used to refer to the accomplishment of the work of the funeral.

"And" has been used functioning to not only simply join elements but also to create

a sense of continuity, build tension, emphasize relationships between ideas, and contribute to the overall rhythm and flow of the poem.

The poem is heavily punctuated with “,” and “—” which forms a major component of discourse as “,” reduces the length of the expressions and forms either a sequence of actions or gives further explanations, whereas “—” has been used as a discourse extender, maybe as a paralinguistic component that works more appropriately as rhetorical filler that helps the poet expressing a dream-like state recollected later, but apparently presenting the fact about the death rituals of a human being followed by a fantastic experience of “dropped down” and “hit a world” experiencing something new and thus, the venture continues with inexpressible things for which the poet ends the poem with a hyphen.

Critical Discussion and Conclusion

Like any other literary genre, poetry is essentially entertaining. Thus, the teaching and learning of poetry pre-eminently involve a focus on the delicate emotions and feelings that are akin to aesthetic relish. It entails the core human values and philosophy of life, morality and truth, sensations of romantic experience, unique and/or fantastic moments revealed, and perceptions and personal reflections on socio-cultural-temporal situations. What's more, the language of poetry is euphonic, stylistic, and rhetorical. Here, the critical analysis of the four poems in the light of cognitive functionalism yields us the idea that the contextual use of words and phrases in their respective grammatical forms presents the core values of the poems. The syntactic configurations give us the idea that the inherent values or the thematic focus stay connected as a principle of unity. The highly imaginative reflections on life and Death by Keats and Dickinson could be diverse in approach but greatly meditative. The spirit of wonder vested in a tiger is nothing but the blend of the highly artistic quest of Blake, whereas Kamala Das turns to become a feminine voice and advocate of powerful awareness in the postmodern era.

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