

CHAPTER – V

Aesthetics - Works in juxtaposition

In order to create new readings across cultures, ‘placing’ or ‘juxtaposing’ of texts has been found to be very useful. Sieberg Praver defines placing as:

“... the mutual illumination of several texts, considered side by side: the greater understanding we derive from juxtaposing a number of (frequently very different) words, authors and literary traditions” - eventually leading to the idea propounded by Mathew Arnold that everywhere there is connection, that texts are part of a great intertextual tapestry.

For a genuine appreciation of the aesthetics of Verlaine and Changampuzha, it would only be appropriate to juxtapose their works, especially their first compositions.

5.1 Poèmes Saturniens versus *Bashpanjali*

Though the creativity of both poets started bearing fruit right from their childhood days, their first works got published in their early twenties. Verlaine’s “Poèmes Saturniens” (Saturnien poems) published in 1866,

bore resemblance to the personal philosophy of Baudelaire regarding its title. Like his idol, Verlaine considered himself to be born under the evil effects of the planet – Saturn, as made explicit in his dedication of the work to Eugene Carrière¹, making him prone to depression, laziness, melancholy, with tendencies towards drug abuse and alcohol. Firmly believing in this predestination, in Saturn's influence in reserving for him the 'good part of misfortune and bile,' he expresses sentiments echoing this rather sorrowful and pessimistic frame of mind. It was customary for the Parnassians to resort to mythological themes and here we catch a glimpse of Verlaine affirming his belief in the signs of the zodiac in charting out his destiny.

The work is divided into four sections:- 'Melancholia' (Melancholic Moments), "Eaux-fortes" (Etchings) 'Paysages Tristes' (Sorrowful Landscapes), and 'Caprices' (Whims). True to the Parnassian style to which Verlaine bore an affinity at the beginning, the poems in this section manifest a detached severity, impeccable form, stoic objectivity, all the while attempting to "clothe the idea in a sensitive form", in the manner of the Symbolists.

'Melancholia' expresses the sensitive condition of the soul of which the poem 'My Recurring Dream' is a typical example. In a dream-like state, the poet is reminded here of a happy encounter, evoking in him the image of the ideal woman who would be able to understand him. But

¹ Eugène Anatole Carrière – French Symbolist painter, best known for the monochrome palette. His work influenced Picasso.

the existence of the woman is made illusory by the indetermination of the memory and the remote nature of the woman loved. Verlaine deliberately creates a vagueness and imprecision in the poem leaving the reader to make his own inferences- ‘to portray not the thing, but the effect that it produces was the dictum of the Symbolists. This priority of suggestion and evocation over direct description and explicit analogy was what fascinated Changampuzha.

His first creation *Bashpanjali* (Tearful Homage-1934) was composed when he was 23 years old. The preface has a touch of melancholy and feeling of helplessness at the apathy of the well-to-do towards the marginalized ones in society - a reflection of the Marxian ideology gaining momentum in post-independent Kerala steeped in the feudalistic tradition, with all its irregularities. However, one finds that deep down in Changampuzha, there glowed an incurable idealism which saw the world in primary colours. In the preface to *Bashpanjali*, the poet says:-

“Maybe it’s right – this world
May be a source of unique joys
May be a wave in the milky sea....
Whatever fell on my ears
Was the cry of pity!
Whatever my burning soul suffered
Were sighs deep and hot...”

Towards the end, the poet says, echoing the sentiments of his friend Raghavan Pillai:

“If only a young mind
Were moved by tears,
Then I would call myself fortunate
That alone will be my satisfaction...”

The reference to tears is suggestive of a myriad of emotions, basically exposing a love of life and a love of one’s fellow beings.

However Verlaine’s Prologue does not echo this melancholic frame of mind. After alluding to Hindu and Greek mythologies with which he seemed to be well-versed, he traces the origins of French literature, while speaking of the role of the poet as a lover of beauty, with the azure sky as his flag and ideal, his law,- thereby already emphasizing the aesthetic quality of poetry.

Changampuzha’s poem ‘Promise’ subtly paints a picture in words, like Verlaine’s ‘Voeu’ (Vow). The poet creates the image of a lover quietly entering his beloved’s room and without awakening her, leaves as quietly, after an embrace. The reader is made to feel the magic of the moment.

“Love-lorn, dearest one
I will come beside you tonight,
Through the bolted doors
.....and without
Your knowledge even, I shall
Embrace you, leaving promptly...”

Verlaine on the other hand, while reminiscing on the love -frolics of the past, displays a yearning for the soothing presence of a woman who really understands him;

“Ah, the love frolics! first mistresses!.....
Oh for the soothing and stimulating love of a woman,
Soft, thoughtful and mild, and never taken by surprise,
And who sometimes kisses you on the brow, like a child”

This yearning for mild and endearing women has found many incarnations. In the poems to his bride, Mathide Mauté, it is the tender song of the troubadour; in the hours of his mystical conversion it becomes a tender prayer and Madonna cult; in the years of his decadence it appears as a pathetic echo, a stumbling plaint and dreamy childhood desires-the precious hour between sin and sin. Sometimes this secret desire is expressed tenderly and longingly in verse as if preserved in a fragrant shrine, safe-guarding precious possessions. These are pure, wonderful lines like the following, full of longing and renunciation:

“Je voudrais, si ma vie était encore a faire,
Qu’une femme très calme habitât avec moi.”

(If I had to live my life all over again,I wish
That a serene woman lived with me)

5:1:2 In the section, “Eaux-fortes” (Etchings), Verlaine paints a beautiful picture in words, of the elements in nature, reminiscent of the scene of the world’s creation, probably:

Marine (Sea-Scapes)

“The sonorous ocean
Palpitating under the eye
Of the moon in mourning
And palpitating still,

While a stroke of lightning
Brutal and sinister
Cracks the bistrous sky
By a long, bright zigzag cleft...

And while in the sky,
Where the hurricane roves,
Thunder roars
Most formidably.”

In an almost equally impressive style, Changampuzha paints the picture of the day-break in his poem ‘Morning Flowers’ (Prabhathe Pushpam). The brush strokes, far from being powerful and brutal, are those of pervading freshness and serenity.

“The sky’s coquettish radiance
Waking up the world with a kiss
Spraying my eyes mildly
With the cool essence of the rainbow
Elevating my soul from sweet slumber –
To divine heights.”

5:1:3 The section “Les Paysages Tristes” (Sorrowful Sceneries), has the famous ‘ Autumn Song’ of Verlaine:

“The long moan
Of the violins
Of autumn
Rend my heart
With a languorous
Monotone.”

Incidentally this song had been used in the invasion of Normandy during World War II, as a camouflage for the military operations.

This blending of the poet’s inner sentiments with nature, or the desire to become one with nature in joyful as well as sad moments, is portrayed in the works of Changampuzha too. In the poem ‘Wish’ (Aasha), Changampuzha says :

“If only I were a white cloud,
I would just now kiss that I’ll star.
I’ve always yearned to hold close –
To my bosom, the crescent of the sky...”

5:1:4 The last section of **Saturnien Poems** entitled ‘Caprices’ (Whims) has the popular ‘La Chanson des Ingénus’ (The Song of the Naïve):

“ We are the guileless
With flat headbands, blue eyes,
Who live almost unknown,
In novels that are hardly read...”

Such whimsical, yet true philosophical thoughts are to be found in Changampuzha’s works as well. The poem ‘In the Darkness’ has these words:

“...My failure is that I preserved
A sincere heart in a hypocritical world
If pure friendship is forsaken
Success is sure to woo you!”

5:2 **Romances Sans Paroles versus Spandikunna Asthimadam**

Verlaine’s work *Romances Sans Paroles* (Songs Without Words - 1874) is considered to be his most exquisitely lyrical and impressive work. It would be only be apt to juxtapose this collection with one of the most significant works of Changampuzha namely, *Spandikunna Asthimadam* (The Throbbing Tomb-1945).

Romances Sans Paroles, is perhaps the most representative of the originality of Verlaine, corresponding to a precise evolution of his poetry, under the double omen of music and impression. The title of this collection, borrowed from the German composer – Felix Mendelssohn, emphasizes this musical ambition. ‘Romances’ are compositions for singing to be played on the piano, characterized for their brevity, naïve

simplicity, and sentimental content, interwoven in a musical plot. The suffix 'sans paroles' underlies the emphasis of resonance over words. One is strongly reminded of Samuel Becket's play, 'Act without Words' which underlies the importance of action over words or dialogue, exposing the absurdity of life.

Divided into four short groupings - 'Ariettes Oubliées' (Forgotten Tunes), 'Paysages Belges' (Belgian Landscapes), 'Birds in the Night' (English title retained) and 'Aquarelles' (Watercolours), this work written between 1872 and 1873, grew out of Verlaine's nostalgically coloured recollections of an idealized life with his wife Mathilde Mauté on the one hand, (a life tragically beyond his grasp), and impressionistic sketches of his turbulent, on-again, off-again year-long escapade through Belgium with his friend – cum paramour- Arthur Rimbaud. The collection was published in 1874 in the provincial town of Mons, while Verlaine was imprisoned for the notorious flesh wound inflicted on Rimbaud during a lover's tiff in Brussels. A second edition was brought out in 1887, at the height of Verlaine's celebrity, unfolding a poetry of sensation, of evocation; a poetry which paints as well as sings, and which paints as the painter Whistler does.

5:2:1 The atmospheric, suggestive quality of Verlaine's symbolist style is prevalent throughout the 'Ariettes Oubliées', which section contains nine numbered poems. These poems are called 'poetry of sensation', and rightly so, as they are not meant to express philosophical meaning or moral lessons, but only 'fleeting moments of feeling.' In order to amplify

the mood of the poems, four of the ‘Ariettes’ use epigraphs as introductions.

‘C’est l’extase...’ the first poem in this series begins with the epigraph, “Le vent dans la plaine/ Suspend son haleine” (“The wind in the plain suspends its breath”), taken from a song by Favart. The relationship between the epigraph and the poem is found in the presence of sounds and specifically words related to wind or breath:

“C’est l’extase langoureuse,
C’est la fatigue amoureuse,
C’est tous les frissons des bois
Parmi l’etremte des brises,
C’est, vers les ramures grises,
Le chœur des petites voix.

O le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l’herbe agitée expire....”

(Here is languorous ecstasy,
Here is amorous fatigue,
Here is all the shivering of the woods
Among the embrace of breezes,
Here is, toward the gray branches,
The choir of small voices.

Oh the frail and fresh murmur!
The babbling and whispering,
That resemblance to the sweet cry
That the agitated grass breathes out,
You would say, under the water that swells,
The muffled rolling of pebbles).

The poem contains numerous examples, including breezes, murmurs, babbling, whispering, rolling pebbles, the breath of the grass, and exhalation. Frequently these words include /s/ sounds, as in ‘frissons’ and ‘sursurre,’ which resonate with the many other /s/ sounds in the text. These and other repeated sounds maximize the aural quality of the text and exemplify the symbolist’s emphasis on the words themselves, in this case as onomatopoeia.

The opening line, “Here is languorous ecstasy,” highlights the poem’s ambiguity; the word ‘here’ indicates no setting and no specific characters observing the atmosphere that Verlaine describes. The sense of ambiguity continues until the third stanza, favouring evocative language over definite meaning.

The third ‘Arietta’-‘Il pleure dans mon coeur’ begins with the epigraph- “Il pleut doucement sur la ville” (It rains gently on the city). The published edition lists the author of this epigraph as Rimbaud, although the exact source of the text is not known. The subject of the epigraph, however has a clear relationship to the poem, which compares the actual rain to the sadness ‘raining’-- as tears-- in the speaker’s heart. To form this comparison, Verlaine juxtaposed the word ‘pleurer’ (to weep) with the verb ‘pleuvoir’ (to rain), to create a strong visual image for the speaker’s sadness.

“Il pleure dans mon coeur”

Il pleure dans mon coeur
Comme il pleut sur la ville,
Quelle est cette langueur
Qui pénètre mon coeur?
O bruit doux de la pluie
Par terre et sur les toits!
Pour un Coeur qui s’ennuie
O le chant de la pluie!

Il pleure sans raison
Dans ce choeur qui s’écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.

C’est bien pire peine,
De ne savoir pourquoi,
Sans amour et sans haine,
Mon coeur a tant de peine!”

(Like the rain battering the city, my heart
Rains teardrops too. What now,
This languorous ache, this smart
That pierces, wounds my heart?

Oh sweet sound of the rain
On the earth and on the roofs
For a heart that is bored
Oh the song of the rain!)

The speaker’s heart, which directly or indirectly serves as the focus of action in each stanza, is the central character in the poem. The sound of the word itself appears several times, in the multiple statements of the word ‘coeur,’ as the root of the word ‘s’écœure’, and in the rhyming words ‘pleure’ and ‘langueur.’ In the first stanza ‘coeur’ is the last word of the first and last lines, and it thus frames the stanza as the location of the

metaphorical rain and the penetrating languor. The second stanza focuses on the rain as a source of comfort for a bored heart, which, by indirect reference, the reader infers to be the speaker's heart.

The poem represents a true lyric moment- a description of the speaker's mood with no element of a narrative. The speaker does not know what caused the sadness and therefore does not describe events that could have led to these emotions. The speaker's heart is also isolated from other characters, with no addressee present in the poem. The persona experiences a specific mood – sadness - without an explanation of its cause. The emotion seems to be atmospheric, a parallel to the rain.

5:2:2 Most of Changampuzha's poems of the collection Spandikunna Asthimadam (The Throbbing Tomb) seem to echo the sentiments of Verlaine, especially that of sensuousness and a vague sadness.

“Ananda Lahari” (Ecstatic Delights)

Holding you close, while
Caressing your curly locks,
On a clear moon-lit night, I remain
Immersed in a languorous ecstasy...
Drenched in the beautiful moonlight
In the sensuous bridal chamber –
Shall we not wholeheartedly embrace
Those ecstatic delights
While indulging in voluptuousness?”

Then again in the poem ‘Ennitum Vannilla’ (Did not come yet)

“The skies laden with dark clouds
Shower down incessant rain –
Cooling the parched earth,
Drenching it with ecstasy....
-Still my beloved did not come
To wipe away my tears!”

The sections ‘Paysages Belges’ (Belgian Sceneries) and ‘Aquarelles’ (Watercolours) reveal the second aesthetic component of Verlaine’s compositions – the pictorial Impression. The reference to watercolours point out to Verlaine’s preference for shades, so as to emphasize suggestion as expressed in his ‘Poetic Art’:

“...For Nuance, not Colour absolute,
Is your goal: subtle and shaded hue!
Nuance! That alone allows you
To marry dream to dream, and horn to flute!...”

According to Verlaine, only shades, nuances and taints are capable of portraying the complex mechanisms of the soul. The recurring themes of the collection (sorrow, regret, remembrance feeling of exile) issuing from traditional lyricism are treated here in a novel manner. First of all by a rejection of all psychology: rejecting the causes to the advantages of impressions, the poets suggests sorrow but does not explain it: but also by taking recourse to an impressionistic technique; the evocation of the landscape by a series of juxtaposing gestures, as seen in the poem

‘Walcourt’, exposing the sensitive condition of his soul. Such a procedure would naturally result in provoking the fusion of the exterior conditions of the self. The absence of verbs in most of the lines is significant and adds to the acceleration of sights viewed from the carriage-window.

“Bricks, tiles....how sweet
Such cosy cover,
Charming retreat
For man and lover!
Plants, flowers, vines
Hops in the pot,
Awnings and signs
To lure the sot!....”

On the contrary, Changampuzha is more explicit in his approach. He uses the elements of nature sometimes to act as décor, in order to create the ambience of his theme, as in the poem ‘Spandikunna Asthimadam’:

“.....As the fragrance of the laburnum
Embraces the midnight,
Draped in dew drops, seductive
And demure, the moon dances....”

Or at times, infuses them with human sentiments, making them the main characters of his narration, as in the poem, ‘Oru Katha’ (A Story);

“Savouring everyday the bright daylight
In the shadow of the parijatha, the young rose grew
From the fierce winds, the pouring rains, and the

Blazing sun, it protected the tender plant....
Sprouting new leaves, blooming, flowering
Immersed in ecstatic delights, the heart-stealer glowed”

5:2:3 Verlaine wrote the third section of this collection - ‘Birds in the Night’ in September and October of 1872. This is a single poem divided into seven sections, each with three stanzas. Most critics consider this section as an autobiographical reflection on Verlaine’s marriage and his relationship with Rimbaud. The title ‘Birds in the night’ had a connection to music, as the title of a popular cradle song by Arthur Sullivan, although Verlaine left no explanation as to why he chose this title for the section, as also the titles of several poems in this section.

Birds in the night

“ You have not had the patience
As bad luck would have it, quite naturally,
Moreover you are so young! And carelessness
That is the bitter fate of the celestial angel!...”

This portrayal of adorable innocence in the beloved’s manner and attitude is also undertaken by Changampuzha in the poem - ‘A Story,’ where he says of his dearest one:

“A countenance of dreamy innocence
A mind overflowing with love songs...”

The seven ‘Aquarelles’ were written in early 1873, during Verlaine’s travels with Rimbaud in England. The first two poems, ‘Green’

and 'Spleen' present atmosphere and emotion in a suggestive way. In fact 'Green' is a beautiful portrayal of a lover's offering to his beloved:

“Here take these boughs, leaves, fruits, and flowers. Also
Take this heart which beats for you alone. Take care-
Lest, taking with those soft, fair hands you break
This humble gift, I pray...”

If Verlaine's poem lays focus on the freshness of nature, Changampuzha's poem 'Green' is a tribute to the beautiful colour green as such, enjoying prominence as the mid-position among the colours of the rainbow, and symbolizing the literary arts. While attributing symbols to each colour, the poet does not forget to extol the soothing effect of the colour green, which when blending with the attire of the beloved has a stunning effect.

“Among the seven colours - it's green
That pleases me most.
Sweet are the dreams that its smiles
Offer me everyday. For the whole world
It's this colour which is most pleasing.....
Having a magical property
To heal wounds!...

5:2:4 The radical changes brought about by Verlaine, using subtle suggestion instead of precise statement and evoking moods and feelings through the magic of words and repeated sounds, coupled with metrical innovations, made a profound impression on Changampuzha. He sought to simplify the diction and rhythm of Malayalam poetry by resorting to the

‘pattu’ (folk) tradition of the Dravidian metre, resulting in flexibility and suppleness. He used the metres like Keka, kakali, annanada, etc. to tailor to his needs, creating more fluidity. Incidentally, like the French metre-alexandrine of twelve syllables, the Malayalam metre – oonakakali, has twelve syllables too. In the other compositions of Changampuzha as well, this fine blending of metres has proved to enhance the mellifluousness of the verses.

An important contribution from the decadent phase was the focus on sensual stimulation. The symbolists retained this sensual quality in their poetry, but to this they added vagueness, nuance, and plurality of meaning. Musicality appears to have been a driving force in the establishment of vagueness in the poetry of the aesthetic school. The poet’s goal was to express in words what they saw expressed in music; a suggestion of emotion without explicit statements of that emotion. Often the verbal meaning is veiled behind the nuance of words and sounds, making possible multiple interpretations. Verlaine’s noteworthy contribution lies in bringing out the music latent in the French language, with the predominant usage of sonorants such as nasals, (/m/n/nq/nj), laterals(/l) and continuants (/w/q/y).

5:3 **La Bonne Chanson versus Ramanan**

Paul Verlaine’s La Bonne Chanson (The Good Song-1870) was penned soon after his betrothal to Mathilde Mauté, the sixteen-year old half - sister of his musician friend Charles de Sivry. For Verlaine it was a

case of love-at - first sight and the work, twenty - one poems in all, dedicated to his lady love, represents a brief period of hopefulness. In Verlaine's own opinion, it is the most beautiful of his works and the one dearest to him. It represents the first period of peace in his life and career and is humanly his most perfect moment and poetically the purest.

5:3:1 In *La Bonne Chanson*, Verlaine speaks of the happy times spent with Mathilde, his pangs of loneliness when he is away from her, his expectations of domestic felicity and yearning for her presence, as well as his apprehensions about losing her to someone else, etc. Verlaine's mother and relatives hoped that this relationship would wean him away from drinks and debauchery. Mathilde symbolized for Verlaine, innocence and virtue and instilled in him a longing for the warmth of the foyer in the second poem.

In the third poem, Verlaine compares Mathilde's cheerful voice to music that drives away melancholic thoughts. The poet, seduced by this 'creature of light' (IV), wishes that she will upon the profound darkness of his life, shed the bright rays of love immortal and-

“I wish, guided by your beautiful eyes glowing soft,
To be led by your hand in which shall tremble mine...
Yes, I wish to walk straight and calm in life,
Towards the goal which fate has destined for me,
Without violence, remorse or envy.....
And truly I do not wish for another Paradise!”

The pangs of separation as expressed in poem X

“Fifteen long days yet and more than six weeks
Already! Surely among human anguishes
The most acute is that of being far away....
Oh! Absence! The least kind of all aches!....”

Verlaine admits his waywardness and hopes that Mathilde will encourage him to lead an upright life henceforth-

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“ I walked along perfidious paths
Sadly unsure of myself.
Your dear hands were my guides.
...Love, delightful victor,
Reunited us in joy.”

In the last poem in this collection the poet speaks of the advent of the spring season. He says the joy of the season had been in his heart for almost a year (i.e. ever since he met Mathilde).

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“Let summer come! Let come
Autumn and winter too! And
Each season will charm me along with you
Whom Imagination and reason adorn!”

Thus The Beautiful Song reverberates with hope and joy and is all in praise of Mathilde with whom the poet longs for conjugal bliss.

5:3:2 The famous work of Changampuzha - Ramanan (1936) is a poem framed along the lines of a pastoral elegy, wherein one could trace, unlike the portrayal of *La Bonne Chanson*, the evolution of love between a shepherd (Ramanan) and a girl from an affluent family (Chandrika). Despite his misgivings, Chandrika prods him on saying the difference in social strata will not be a hindrance to their love as her parents would not object to the wishes of their daughter at all. But eventually, Chandrika retreats from her stand and yields to the decision of her parents in their choice of a better- bred suitor. Disappointed to the core, Ramanan, unable to bear the loss, commits suicide.

This poem is based on an authentic story - that of the unrequited love of Changampuzha's close friend - Raghava Menon. Hailing from the same place as Changampuzha, namely Edappally, Raghava Menon slightly older than our poet, struck a strong bond of friendship with him in their teens, especially regarding their creative talents. The Muse of Poetry had bestowed on both of them an acute sensibility and together they set out to usher in a novel way of portraying subjects and situations, doing away with convention. These 'new generation' poets came to be known as 'Edappally poets'. All while struggling against the adversities of life, they evolved a new form and language for poetry. Attuned to the popular sensibilities of the period, the 'rasas' of love and compassion became the thrust points of their exploitations, under the canopy of simple and sweet diction, infused with music. So impressive were the changes wrought by them that people started to sit up and take notice. And it was just as their wings had begun to take flight that Raghavan gave up on life altogether!

Evolving a language of pristine clarity from the crucible of life's bitter experiences, Raghavan, by nature an introvert and suffering from an inferiority complex, gave free vent to his emotions in poetry. As he says in the poem 'Perpetual Wailing' (**Garland of Dewdrops**- (1935).

“Turning over the pages thus-
In the Book of Life
I could not find a single word
Untainted by tears of grief!

Like Changampuzha, Raghavan Pillai wooed death, and longed to embrace it, seeking refuge from life's sorrows:-

“Bells! Tolling the death knell
How sweet! --- Here I come!
To my friends coming for reconciliation
Shall I bid Adieu;.....

(‘Tolling Bells’-Mathrubhumi Weekly)

The death of his dear friend dealt a crushing blow to Changampuzha who immediately expressed his grief in the poem ‘Thakarna Murali’ (‘The Broken Flute’ – *Sankalpa Kanthi*-1941) Not satisfied with that,he decided to portray the tragedy on a larger canvas, which effort resulted in the creation of Ramanan.

Ramanan portrays the effusions of love in its purest form. Nature in all its beauty and serenity forms the backdrop for the lovers' meet. A poet of nature par excellence, Changampuzha's description is incomparable:

“Clusters of green glades, brimming over and dense,
Bathed, drenched in the emerald glow,
Heart and eye stealers, sparkling
Unblemished, ideal rustic beauty.....”

The heroine of the story-Chandrika, paints an impressive picture of her lover – Ramanan's mind:-

“Never have I seen such -
A mind like a bouquet of flowers,
What a marvellous love fragrance
Such an ideal beauty!”

And all while considering it her good fortune to be able to catch hold of this treasure of love, she says confidently,-

“Indestructible in us
The bonds of eternal love-
Spheres of infinite, dreamy bliss
Flourishing beyond time and space
Setting life's sorrows to melodious tunes,
Never, never will I give it up.”

Not long after this scene, Chandrika is seen to relent her stand and yield to the wishes of her parents, regarding the choice of a groom. Ramanan, heart-stricken, puts an end to his life.

In **La Bonne Chanson**, Verlaine as a true lover, expresses his undying love for Mathilde, unable to bear the thought of being separated from her even for a moment. Changampuzha's Ramanan, also portrays love in all its intensity and purity in the first half, which is eventually followed by the betrayal of the heroine and the tragic death of the hero.

5:3:3 Post-independent Kerala was a feudal society reeling under inequalities perpetuated by caste. The communists deemed art and literature served as an apt medium of propagation in its immensely literate and captive population. Changampuzha, an active member of the 'Progressive Arts and Letters' movement led by the noted linguist and critic Kesari Balakrishna Pillai, became one of the pioneers of this movement aimed at the spread of communist ideology through literature. In a sense, it could be said his Ramanan reflected the proletariat interest through literature. The disparity in class could be said to lead eventually to the tragedy in the portrayal.

At a time when the printed word was gaining momentum, and education became accessible to one and all despite class and caste distinctions, Changampuzha's renderings establishing affinity with the common man's life and its problems, gained instant acclaim. Manual transcripts of the original printed version were made out and diffused at great speed, so much so that there was hardly a person, young and old alike, who did not hum along the verses of the poet, especially those of Ramanan.

It is a well-known fact that music elicits an emotional response without requiring specific elements of meaning. Constituting a system of natural signs, music possesses characteristics common to the movements of the soul, being thus, par excellence, an expression of the passions.

The next chapter shall deal with the common themes treated in the works of both poets as well as their respective poetic styles of composition, with a view of judging the aesthetic appreciativeness.