

Nepali Haiku Literature: A Landscape

By 'Godhooli' Dinesh Chapagain

Nepal: Favorable environment for Haiku

Nepal is comparatively a small land locked Asian nation with about thirty million population situated in between two demographic giants of the world- China in the north and India in the south. It is a sovereign country which has never been occupied by any other foreign supremacy, since the historical period. Thus, it developed its own socio-ethnic cultures and livelihood. It can easily be called a melting pot of different cultures and ethnicities with one hundred twenty-six different ethnic groups living in peace and harmony. Among these diverse groups of people, there are one hundred twenty-three different languages declared as mother tongues coming from different cultures. However, more than 90 percent of its population follows Nepali as its common national language. The northern part of Nepal covers a wide range of snow-capped mountains, with the tallest Mount Everest, neighboring to Tibet. The low land Tarai region in south adjacent to India spreads from east to west. Nature has given abundant scope to artists to create their literary works, with large natural lakes, high altitude mountains, high speed streams, rivers and lakes, low land greeneries, dense as well as minor forests.

Moreover, Nature has blessed the country with six seasons of two months each: spring, summer, monsoon (rainy), autumn, falls and winter. The chirping of birds and blooming of various types of flowers in spring, wild and soft summer heat in summer, heavy to light rain in monsoon as per the diversified contour of the country. The colorful festivals and withering nature in autumn, cold breeze and snow falls in winter covering high altitude mountains are some romantic seasonal fluctuations of the country. Nepal is thus a very favorable country for haiku aspirants.

Source of inspiration

Only about six decades back creators of Nepali literary art understood about the centuries old Japanese Haiku poem, the shortest poem in the world. One can count on four Nepali poets who inspired the literary circles in the country to understand, read and write haiku and share with many others. Shankar Lamichhane, Ratna Sumsher Thapa, Khetra Pratap Adhikari and Abhi Subedi are taken as the four masters of haiku in Nepal.

Shankar Lamichhane (1928-1976): A famous essayist and poet of the time is considered as the first haiku poet of Nepal who wrote haiku in early sixties. After returning back from a short-term literary tour in Japan, he published his haiku in a leading literary magazine named *Ruprekha*. Most probably, this is the first haiku written and published in Nepal.

<u>Nepali Devanagari</u>	<u>Nepali Roman</u>	<u>English</u>
माकुरा जाल	<i>makura Jaal</i>	spider web
झोल्लिएको ओसले	<i>jholliyeko osle</i>	sagging with humidity
तन्किँदै गयो	<i>tankindai gayo</i>	stretched longer

Source: *Rooprekha*, no.16, 1962

Shankar wrote few more haiku poems and essays incorporating the story of famous haiku masters. He seems very much impressed with its brevity in summarizing the long essay on human life and contemplating it with nature. Later, he also wrote essay on haiku explaining the forms and structures of Japanese haiku of some famous poets translated in Nepali language. It was published in *Rooprekha*, no. 113, 1970. With this, he inspired many other

Nepalese poets to write haiku. During the decade of 60s and 70s, few poets started writing these micro poems and published in various literary magazines.

Ratna Sumsher Thapa (1939-2020): One of the most popular poets and lyricists of the time started presenting haiku in different forums and was liked by many others. He wrote hundreds of haiku and published only few. He always liked to sing his Haiku for audience. His one famous haiku in Nepali is referred here:

मख्ख पदैछन्	<i>makkha pardaichhan</i>	happy are
लहरको स्पर्शमा	<i>laharko sparshma</i>	on touching waves
किनाराहरू	<i>kinaraharu</i>	the river banks

Source: *Sahitya Sangrahalaya, achieves Sept. 10, 2013*

Ratna's sense of describing nature in most aesthetic form was liked by his audience and he added haiku in his profile of poem and song writing. He is considered as one of the earlier popular haikin in Nepal. Being a popular lyricist Ratna is preferred to chair many conferences and seminars on haiku programs and during haiku books launching programs. He inspired many young poets in mass explaining the importance of Nepali literature in haiku form.

Kshetra Pratap Adhikari (1942-2014): Another famous lyricist and writer gave continuous thrust and efforts on promoting haiku in Nepal. Kshetra Pratap Adhikari was invited by Japanese Government for a short visit to learn and share Japanese and Nepali literature to Japanese. He started writing haiku when he was in Japan.

सुतेकी सेती	<i>suteki seti</i>	sleeping <i>Seti</i>
उठेको माछापुच्छ्रे	<i>utheko machhapuchhre</i>	upstanding the <i>Machhapuchhre</i>
पोख्रेली स्पर्श	<i>pokharelee sparsh</i>	<i>Pokhara</i> touch

Source: *Haiku Ra Haijins, Akshar Prakashan, 2007*

Seti is a famous white-water river and *Machhapuchhre* is a fishtailed beautiful snowy mountain, both in Pokhara. Kshetra's aesthetic visual touch and imageries just reached Nepalese soul to learn and write haiku poems. He published his essay on haiku poems in Nepali magazines. His introductory book on '*Haiku Ra Haijin*' written in Nepali was published by Akshar Prakashan in 2007.

Abhi Subedi (1945-): A popular poet, playwright, linguist, columnist, translator, critic and professor of English language and literature is another most influential laureates who advocated haiku writing. He explained its structures and forms as well as the philosophical concerns motivating Nepalese writers.

रुख काटिएपछि	<i>rookh katiyapachhi</i>	after deforesting
थाकेर बस्न	<i>thaker basna</i>	moon found
जूनले ढुङ्गा भेटेछ	<i>joon le dhunga bhetechha</i>	a boulder to retire

Source: *Japanese Haiku: Hijo Ra Aaj, Sajha Prakashan, 1987*

He has been advocating Nepalese poets to create a real Haiku with creative imagery in three lines but not necessarily following strictly the 5-7-5 formula. He endorsed the English language haiku (ELH) structure like short-long-short writing for haiku poems. In early 1987, Sajha Prakashan published Abhi's book on '*Japanese Haiku: Hijo Ra Aaj*' (Japanese Haiku: Past and Present) written in Nepali which helped many aspiring poets to write Haiku in Nepal.

Motivators and promoters

After nineteen sixties, for almost four decades till the end of past millennium haiku remained as a timepass for some writers. Some writers initiated creating haiku poems and few even try to publish. However, no body dared to test its authenticity. Moreover, it could not attract

attention of the public. Neither Nepali people understood its real meaning written in very short form nor readers in Nepal could catch the aesthetic essence and creative minds of the writers. It remained at dormant status in the forum of literary circles. The new millennium brought new vibes among the poets and readers. Four major literary minds Pushkar Lohani, Chetnath Dhamala, B.K. Palpali and Ram Kumar Pandey took committed and dedicated steps to promote haiku writings. Informal gatherings of poets, publications of magazines, organizing haiku workshops and creating haiku associations were some of the major activities conducted for promotion of haiku writing and sharing.

Pushkar Lohani (1941-): A professor, editor, famous writer and poet who was inspired by western philosopher and poets like Sigmund Freud, Ezra Pound, TS Elliot is popular romantic writer among Nepali readers also started writing shijo, choka, tanka and haiku as short poems of China, Korea and Japan.

सूर्य छिरेछ	<i>surya chhirechha</i>	Sun penetrated
आँखे झ्याल छेडेरे	<i>aankhejhyal chheder</i>	through Ankhejhyal
उज्यालो झर्दा	<i>ujyalo jharda</i>	as the light drops

Source: Nepali Haiga Issue 3, Nuwakot Sahitya Pratisthan, Nepal 2018

Young Nepali poets wanted to learn more on short poems and started to assemble at Pushkar's residence for his advice and discussion. Many poets use to assemble and share their haiku with each other. His house was popularly named as *Lohani Haiku Adda* (Lohani haiku office) by his supporters. From this informal office, many learned different themes, forms and structures for haiku and experimented on their own creations of haiku.

Chetnath Dhamala (1970-): A literary journalist and writer became interested in Haiku from his early age. He wanted to study more about haiku and haiku poets of Nepal. He advocated a group of interested writers who want to learn haiku literature to publish their haiku. There were limited publications of haiku in market at that time. He tried to form an informal academy collaborating with few poets of haiku. It was then named Haiku Study Association Nepal which published few books collecting haiku of interested haiku poets. On the experience of this center, Nepal Haiku association (NEHA) was established later on.

एक्लो बालक	<i>eklo baalak</i>	a lonely child
लुगलुगी काँप्यैछ	<i>lugluga kanpdaichha</i>	trembling
घाम छेउमै	<i>ghaam chheumai</i>	beside sunshine

Source: Sahitya Sangrahalaya, archive Jan. 29, 2017

B.K. Palpali (1975-2022): Another young literary journalist, writer and publisher who was keen on research and study on Nepali literature found a great scope of haiku writing. He found the necessity of writing a booklet on haiku writing. His small booklet on haiku literature and its theoretical perspective *Haiku Sahitya Ra Saidhantik Awadharana* published by Janmat Prakashan in 2003 had facilitated many young haiku poets to start writing haiku. His second book *Haiku Kasari Lekhne: Sidhdant Sutra* (How to write Haiku: its principles) published by *Perol Sahitya* in 2018 gave more clarification and guidance which motivated more Nepali poets to write Haiku in Nepali.

Ram Kumar Pandey (1946-): A reputed researcher, professor, writer and expert of Japanology took a task for promoting and motivating Nepali poets to create haiku poems. He is a multitasking, simple and friendly person. He is professor of geography, a famous writer of humor and moral books for children, and short story teller first motivated to write Haiku in English. Then he pursued to write essays in Haiku history, creating haiku and conducting workshops. First time he visited Japan in 1989 and has been visiting Japan several times to understand more deeply on Japanese history, culture and literature of Japan. He was the first writer from Nepal whose haiku was published in the *Mainichi* (English) magazine of Japan in 1993.

जङ्गल माझ	<i>jangal majha</i>	amidst the jungle
खोलाको ढुङ्गा माथि	<i>kholako dhunga mathi</i>	a bird dancing
चरा नाचैछ	<i>charaa nachdaichha</i>	on the stream boulder

Source: Cover page of *Nepali Haiku Issue 3*, Nepal Nippon Research Centre, 2008

Ram Kumar Panday has been continuously writing and publishing haiku poems in Nepali as well as English, since 1993. He has written forewords of more than dozen books of haiku collections of seniors as well as young Nepali haiku poets. He has written one Haiku book in English 'Flooded Gorge: collection of Nepali haiku' in 2017 and another book on Haiga in English 'Hunting Haiga; in 2018.

Other haikai genre: Beside haiku poems, other genres of haikai are also found in Nepali literary circles. Few poets, writers and artists initiated their skills to promote other forms of haikai genre. They motivated to work for these minimalization literary of Japanese arts. Two such types found are haibun synergizing short story with a haiku and haiga synergizing painting with a haiku seen in Nepali literary circles. Haiku separated from these genres of haikai literature also stands itself as a complete poem. Haibun has been the subject of Posh Chapagain and Haiga has been the favorite skills of Godhooli Dinesh. They adopted haikai skills to create new haikai genre of literary arts like haibun and haiga which motivated many other hands on haiku genres.

Posh Chapagai (1951-): A professor of Nepali language has written his haibun book 'Haiku Katha' (haiku story) which was published by *Bibek Sirjanashil Publication* in 2004. *Haiku Katha* is a collection of his fifty-six haibun. It may be the first haibun book published in Nepal. One haiku from his haibun is referred here.

कोदो बारीमा	<i>kodo barima</i>	the millet field
सिंगौरी खेल्दै साँढे	<i>singauri kheldai</i>	oxen fight with each other
ताली गडड	<i>tali gadad</i>	clapping sound

Source: *Haiku Katha*, Bibek Sirjanshil Prakashan, 2004

Godhooli Dinesh (1945-): A professor, engineer and artist started his literary career as haiga artist. He has created more than 500 haiga art on his own as well as collaborating with other poet's haiku. in 2018, He has published his haiga book named *Nepali Haiga: Pokhariko Dilma budho bhyaguto* (... .. on a pond mound the old frog) with his seventy-five haiga. All haiga art was created with traditional style haiku and sumi-e art with water color. He started his synergy of micro poems with simple and minimalization art of Sumi-e since 2006. He shared his creation with his literary families and friends through exhibition and social media. His haiga has been published in Haiga on-line, Daily Haiga and other print journals. His Haiku has been translated in English, Japanese and French languages and published occasionally in international magazines. Here one of his Haiku from the Haiga book reads as follows:

उष्ण साँझमा	<i>ushna sanjhma</i>	torrid evening
ओढी चन्द्र सुतेको	<i>odhi Chandra suteko</i>	resting under the moon quilt
कान टट्टायो	<i>kan tattayo</i>	bites annoy my air

Source: *Daily Haiga*, July 28, 2018.

Association and publications

On December 20, 2003, Saturday the first haiku *Gosthi* (Symposium) was organized in a big way by Nepal-Nippon Research Centre with the assistance of Japanese Embassy where famous haijin and lyricist Ratna Shumsher Thapa preside it as a chief guest. Ram Kumar Panday presented a comprehensive research paper on Haiku at the symposium. This occasion

can be considered as a jumping board for uplifting the haiku movement in Nepal. This has given a scope of forming a valid organization for promoting haiku writing in Nepal. First magazine of Nepali haiku '*Nepali Haiku year 1, no.1*' was published by Nepal Nippon Research Centre, *Sahitya Bibhag* (Literature Department)'s haiku genre Committee on 2003 Dec. It was first intended to publish 'Nepali haiku' on regular basis, each month every year. Chetnath Dhamala and Ram Kumar Panday were the main players to come out with this edition. However, since 2003 to 2015 only six issues of Nepali haiku came out in the market. It has motivated young poets to write and submit their haiku for publication. After Nepal's great earthquake, it stopped its pace of regular publications. About two dozen issues of Nepali Haiku magazine are published, till now.

Presently, Nepal Haiku Centre (in English, NEHA) has been playing a pivotal role for the promotion of haiku in the country. It is an offspring of *Haiku Adhyen Nepal* (Haiku Study Nepal) established as a literary wing of Nepal Nippon Research Centre with the collaboration of many Nepali haiku poets. Presently, Ram Kumar Panday leads this informal association called Nepal Haiku Kendra (NaHc) or NEHA (Nepal Haiku Association). NEHA has been providing opportunities to publish haiku poems, organizing discussion forums, workshops, facilitating the haiku tours, launching of haiku books, and other related matters. Ram Kumar Pandey has been regularly working for the promotion of haiku poems and haiga in the country.

A group of young writers extended their skillful writing on micro poems like *shijo*, *choka*, *tanka*, *haibun*, *haiga* and *haiku*. Regular literary journals, magazines and newspapers in Nepal started to search and publish individual's haiku. Ruprekha, Madhupark, Kantipur and other reputed national level magazines started publishing haiku poems on their publications to involve poets who writes haiku. On the first decade of this millennium, many writers were motivated to write more and more quality haiku. Due to the lack of specialized magazines and real publishing houses, many started publishing and distributing their haiku books on their own.

One can find the growing number of poets and writers writing and publishing individually in regular magazines or as a book form collecting their own haiku since 2005. *Haiku Adhyen* (Study) Nepal published one thousand and one haiku of Vishnu B. Singh as *Maun Batas* (Silent Breeze) in 2005. Senior Haiku masters from Nepal Kshetrapratap Adhikari, Pushkar Lohani, Ram Kumar Panday and Chetnath Dhamala have written forewords of this book giving their own critical knowledge on Vishnu's haiku collection. This book with forewords was taken as a guiding book to young Haiku writers in Nepal. One of his haiku from this book read as:

कोशी नदीमा	<i>koshi nadima</i>	at Koshi river
तैरिहेका माछा	<i>tairiraheka machha</i>	the swimming fishes
अस्तित्व माग्दै	<i>astitwa magdai</i>	ask on their existence

Source: Maun Batas, Haiku Adhyen Nepal, 2005

A pamphlet of few pages *Subhkamana* (greetings) with five haiku each of Pushkar Lohani, Mohan Bahadur Kayestha, and Vishnu Bahadur Singh with their English translation by Mahesh Paudel was published in 2010 by *Lohani Haiku Adda*.

Nepal faced a great earthquake in the year 2015. Then a turning point happened at the progress of haiku writing in the country. In one way, the momentum of regular publications declined. Most of the established poet wrote Haiku on the theme of earthquake and published in local newspapers and literary magazines.

Some recommended books written by respective haikins and publishers with year of publications are referred, here. However, this is not the exclusive list of haiku poems collection in the country. In 2016, *Nuwakot Sahitya Pratisthan* published 265 Haikus of Pushkar Lohani, Vishnu Bahadur Singh and Sri Ram Shrestha on a theme of earthquake.

From 2016, Nepal Haiku Kendra NEHA has published more than two dozen of Mobile Size Haiku books compiling 50 representative Haiku poems of active poets in Nepal. The poets involved were Ram Kumar Panday, Bimal Giri, Manju Jnawali, Puru Subedi, Pramod Sarang, Subarna Raj Joshi, Bam Bahadur Thapa Jitali, Kishor Bajra Bajracharya, Pashupati Karmacharya, Dibya Giri, Nita Shrestha, Shanti Sapkota, Yadav Prasad Dhungana, RD Prabhas Chataut and many others. In 2017, Nepal Haiku Kendra NEHA published two notebook sized sets of Haiku collection of Haiku of selected Haijins. (1) seasonal haiku notebook *Haiku Sangraha-1 'Ree'*. 10 haiku each for six seasons by four haijins Ram Kumar Panday, Mitrabandhu Paudel, Sumi Lohani and Shushma Manandhar and socio-cultural haiku notebook *Haiku Sangraha-2 'Nee'*, 10 haiku each by four haijins Ram Kumar Panday, Mitrabandhu Paudel, Sumi Lohani and Shushma Manandhar on various cultural rituals found in all six seasons.

Other publications on haiku are also found in abundant. Pushkar Lohani's collection of his 18 romantic Haiku '*Prem Pranay*' published by *Lohani Haku Adda* (2018). Ram Kumar Panday and Prakash Paudel Maila's collection of 1000 haiku, 500 each by both poets' haiku '*Hajaar Haiku*' by *Shikha Publications* (2018). Vishnu Bahadur Singha's collection of his haiku in '*Khulduli*' published by *Shiva Sahitya Samaj* (2018). Sriram Shrestha's collection of 500 haiku in '*Agoko Lapka*' with Nuwakot Sahitya Pratisthan (2019). Mukunda Pathik's collection 1854 haiku in '*Pathikka Haikuhru*' by Sarala wagle (2018). Basudev Guragain's collection of 1000 haiku in '*Vasant Briksha*' by Sita Guragai (2019). Gupta Bahadur Shrestha's collection of his 516 haiku '*Doshi Chasma*' by Tara Devi Shrestha (2019). Hari Prasad Pokharel Mansagni's 108 spiritual haiku with short elaboration '*Prarambha*' published by Manasagni Nepal Mission Nepal in (2018). Kishore Bajra Bajracharya's collection of his 1000 haikus on different seasonal, cultural and miscellaneous themes '*Bajra Haiku*' published by *Indra Chaitya Prakashan* (2018). In 2018, Pushkar Lohani and Sri Ram Shrestha initiated three issues of Nepali Haiga with Haiga of Godhooli Dinesh on haiku of Pushkar Lohani, Shri Ram Shrestha, Prakash Paudel Maila, Dibya Giri, Godhooli Dinesh and Shushma Manandhar and published by Nuwakot Sahitya Pratisthan. Bijay Raj Acharya's collection of his Haiku '*Pagliyeko Dharti*' published by Bibek Prakashshil Prakashan ((2019). The haiku on all these books are written in Nepali language with Devanagari script. Besides, haiku in local ethnic languages like Newari, Maithili, Doteli and others are also becoming popular in different local areas in the country. Newa haiku are becoming popular with coming of young and matured Haiku poets in this language.

The publication of a standard haiku magazine with expert editors are missing. However, poets are still writing haiku and publishing on their own. The haikai genre is still in progression and after its regular publications, one can expect to improve the quality of haiku in coming years.

Characteristics, structures and themes

Haiku is generally considered as universal poem. However, due to its particular seasonal fluctuations and natural demographic varieties some poets are trying to write poem specific for the country. Nepali poets are also writing such country specific local observation. Haiku are either journey haiku observing the exact moments of excitement as well as desk haiku or based on the memories from past. Nepali haiku are mostly written in traditional form and structure. It is written in three lines with five-seven-five sounds in each line. Nepali Haiku are written generally in Devanagari script. Some limited numbers of poets have written Nepali haiku in English language, too.

Most of the Nepali haiku may be classified in four large clusters- (1) natural world with seasonal and demographic fluctuations, (2) socio-cultural world with sadness and happiness, (3) political world with nationalism and frustration, and (4) human relations with romantics and erotism. Besides there are other few themes which poets like to create on their own

subjects, too. Here, few examples of haiku poets are given for reference to identify the themes, structures and forms.

Natural world: Haiku poems of three poets randomly selected on imageries of natural world with seasonal and demographic fluctuations are referred below as references.

Mitra Bandhu Paudel

नाङ्गेको वृक्ष	<i>nangeko brikchha</i>	a naked tree
रक्तिम अस्ताचल	<i>raktim astachhal</i>	crimson sunseting
सेतो कपाल	<i>seto kapal</i>	the white hair

Source: *Notebook Haiku Sangraha Issue 1, 'Ree' Autumn, Nepal Haiku Kendra (NEHA), 2017*

Sunil Puri

आकाश गङ्गा	<i>aakash ganga</i>	milky way
वर्षातको बेलामा	<i>barsatko belama</i>	in rainy season
इन्द्रेणी फूल	<i>indrenee phool</i>	a rainbow flower

Source: *Gava Haiku Collection (a Nano book), 2016.*

Shreeram Shrestha

फूलको काँडा	<i>phoolko kanda</i>	flower spikes
रिसाउँछ सँधै नै	<i>rishaunchha sandhai nai</i>	angry all the time
घोच्च पल्केको	<i>ghochna plkeko</i>	accustomed to prick

Source: *Nepali Haiga, Issue 3, Nuwakot Sahitya SPratisthan, Nepal, 2018*

Social world: Haiku poems of two poets randomly selected on imageries of socio-cultural world with sadness and happiness randomly selected are given here as referral.

Badri Dhakal Hiramani

मूलको पानी	<i>moolko pani</i>	water from the source
अछुतको करुवा	<i>achhutko karuwa</i>	waterpot of untouchable
प्यासी बाहुन	<i>Pyasee bahun</i>	thirsty upper caste

Source: *Theuko, Hamro Poornima Sahitya Pratisthan, 2020*

Hari Prasad Pokharel (Manasagni)

काँडा गन्दैछ	<i>kanda gandai chha</i>	counting thrones
हराएर काँडेमा	<i>harayerkandai ma</i>	being lost on thrones
फूल फुलेन	<i>phool phoolena</i>	flower not blooming

Source: *Prarambha, Manasagni Mission, 2018*

Political world: Haiku poems of one poet randomly selected on imageries of political world with nationalism and frustration are referred below as references.

Bam Bahadur Jitali

नेताको बोली	<i>netako bolee</i>	chattering of leader
आज होइन भोली	<i>aaj hoina bholee</i>	tomorrow not today
हातमा झोली	<i>haatma jholee</i>	bags on hand

Source: *Notebook Haiku Sangraha Issue 1, 'Ree' Winter, Nepal Haiku Kendra (NEHA), 2017*

Human relations: Haiku poems of one poet randomly selected on imageries of human relations with romantics and erotism are referred below as references.

Dibya Giri

भित्ताको चित्र	<i>bhittako chitra</i>	the wall picture
विगतको सम्झना	<i>bigatko samjhana</i>	look back for
फर्केर हेर	<i>pharker hera</i>	remembering the past

Source: Notebook Haiku Sangraha Issue 1, 'Ree' Autumn, Nepal Haiku Kendra (NEHA), 2017

Female haiku poets: Female poets of Nepal are very active in creating Haiku poems since beginning. Among them, Chandrakala Shah, Sushma Manandhar, Sumi Lohani, Shanti Sapkota, Neeta Shrestha, Manju Gynawali, Jeevan Kansakar and many others poets are actively writing their micro poems following other senior poets of Nepal and publishing on their own or attending haiku conferences. Among them, Chandrakala Shah has been active since the beginning of haiku movement. Here, an young poet Sumi Lohani's Haiku is referred as an example.

Sumi Lohani

सडकछेउ	<i>sadak chheu</i>	roadside
तारमा लटरम्म	<i>taarma lataramma</i>	blooming pearls
मोती फलेका	<i>moti phaleka</i>	on electric wire

Source: Notebook Haiku Sangraha Issue 1, 'Ree' Rainy, Nepal Haiku Kendra (NEHA), 2017

Globalization

Many young poets have been travelling and also been settled permanently in foreign countries. They are writing Nepali haiku even in diaspora and promoting other Nepali poets to write Haiku individually or through All Nepali Sahitya Samaj (International Literary Society) which has branches in many countries outside Nepal. Some example haiku of these poets are referred here. Prakash Paudel Maila, Sher Bahadur Tamang (Japan), Puru Subedi (USA), Pramod Sarang (Korea), Krishna Bajgain (UK) and Janak sapkota (Finland) are some noted Haiku poets of Nepal stationed outside the country. They write in Nepalese context, hence named Nepali haiku. Their Haiku are published in international magazines in English language. They have recognition in Nepal as well as in global haiku literary world. Here, haiku of two such poets are kept for reference.

Janak Sapkota: Janak Sapkota is an award-winning poet and his haiku is published in a world Contemporary anthology of Haiku edited by Kala Ramesh. He writes in Nepali, Finish and English language and lives in Finland

रिक्सा चालक	<i>riksha chalak</i>	the ricksaw driver
ग्राहक कुर्दा कुदै	<i>grahak kurda kur dai</i>	waiting for its customer
आफै सुतेछ	<i>aaphai sutechha</i>	falls asleep

Source: Naad Anunadh: an anthology of contemporary world haiku, (Ed.) Kala Ramesh, 2016

Prakash Paudel Maila: Prakash Paudel Maila was very young when he started writing Haiku in Nepal. He was fully involved in the organization of first Nepal Haiku Symposium, 2003. He was the editor of the first official journal of Haiku 'Andhagalchhi' released on the occasion of the 50th Anniversary of Nepal Japan relationship. At present, Prakash is residing in Japan and is very active in promoting Nepali Haiku in Japan and the world. He has been writing in Nepali, Japanese and English language. He has co-authored Hajar Haiku collecting 500 of his Haiku with Ram Kumar Panday's Haiku.

झरेको फूल	<i>jhareko Phul</i>	falling flowers
पुतली रोइदिन्छ	<i>putall roidinchha</i>	a butterfly cries
बाँगेचा भित्र	<i>bangaincha bhitra</i>	in the garden

Source: Nepali Haiga Issue 3, Nuwakot Sahitya Pratisthan, Nepal 2018

Manoj Sharma: Manoj Sharma resides in Nepal creating haiku poems in Nepali and English Language. His poems are published in more than two dozen of reputed and edited Haiku journals of the world.

अर्ध चन्द्रा	<i>ardha chandrama</i>	crescent moon
झुत्रो बादल माझ	<i>jhutro badal majha</i>	amidst the patchy clouds
सफेद झूट	<i>saphed jhoot</i>	her white lies

Source: Modern Haiku Issue 54.2, Summer 2023

Thus, many haiku poets in Nepal adhered to the traditional forms of 5-7-5 three lines structure having at least one seasonal *KIGO*. Imageries are captured by any of the five senses like eyes (seeing), ears (listening), nose (smelling), mouth (tasting) and skins (feeling) by keenly observing moments. The reference book for *KIGO* is not available till now. As Haiku writing started comparatively late in Nepal, poets have experimented with neo-classical and renaissance thought and call them as modern Haiku with varied themes which the traditional poets always does argue with them. Some even gives flat message in their haiku having no emotional kick to the reader. Few haiku poems do not have even *Kireji or juxtaposition* for the reader to make their own observation on the images that justify with the poet. However, some poets are making improvement to write haiku which makes other happy though may not have all the essence that haiku must have. After all, poets should have creative images and use poetic expression to please their own soul.

Summing Up

- Nepali haiku poem appeared for the first time in the literary magazine of Nepal almost six decades back in 1962.
- For another four decades few poets tried very hard with their mind, soul and hand to learn, write and motivate other writers/poets to create this minimalized poem grown up at Asian cultures.
- Some informal as well as formal organizations established like Haiku study Nepal, Haiku adda and Nepal Haiku Centre. These organizations gathered poets from eastern as well as western part of the country and motivated them to create their skills on haikai genres of literature.
- Nippon Nepal Research center with the assistance of Japanese Embassy in Nepal organized the first haiku symposium for involving as many writers to learn, discuss and solve their understanding on the subject.
- From December 2003, a haiku journal dedicated solely for showcasing poems of Nepali haikins were initiated compiling haiku poems of interested young and senior poets. However, the journal could not take the shape as desired.
- After Nepal's great earthquake of 2015, many poets re-started creating thousands of short poems like haiku and publishing haiku book by themselves for the market.
- Most of the Nepali poets followed the traditional structure and forms of 5-7-5 in three lines for haiku writing. However, only few poets could adhere to the ultimate objective of producing imageries with 'aha!' moment. Moreover, many times these poets slip to refer *kigo* (seasonal reference) and have *kireji* (juxtaposition). Sometimes, the haiku reads like a flat statement with a question after reading 'so what?'
- Themes of Nepali haiku can be clustered mostly into four major groups: natural world, social world, political world, and human relations.
- Few Nepali haiku poets have already created haiku poems of international reputations and have published in international edited journals and also have achieved recognitions. A lot has to be done to educate and facilitate poets in Nepal to create haiku literatures for global recognition.

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- I like to acknowledge all poets for their referred haiku which are inserted as examples here in the essay. These haiku are randomly selected from the published books or journals without any biasness. Published sources of each are given immediately under respective haiku.

- English translation of most of the haiku that the author has selected here for references are not available in published documents. The author took the privilege of translating all Nepali haiku into English language. The author likes to ask excuses for any inconveniences if it has made.

‘Godhooli’ Dinesh Chapagain

Kathmandu

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