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A new progress has been made in Nepali literature. Faced with the fact that Nepali literature is not able to reach the international level, Mahesh Paudel, an energetic author, has taken an important step to reach the international level by turning BK Palpali's work on haiku writing into English. Initiatives should be taken to bring the literature to the international level. This is an important step towards global exposure by introducing Nepali author's work of literature into the mass population. Wish the initiation success!!

Rajkumar Khadga
Chairman

Kavya Ghar Nepal, Damak, Jhapa



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The Haiku: A Theoretical Manual

Writer: BK Palpali



Interpreter: Mahesh Poudel



The Haiku: A Theoretical Manual

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Perole Literary Foundation Nepal, Kathmandu



The Haiku: A Theoretical Manual

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Publisher's Note

Perole Literary Foundation Nepal that has been actively functional in the field of Nepali literature for around two decades by now, has published about three dozen books. The main objective of the organization is to promote study, research and discussion of literature through seminars, publication of individual works and to take a lead in taking initiatives to solve literary problems by negotiating with the stake-holders. As part of its objective to honor authors, it has undertaken the task of publishing their creations, and this book is a part of the same endeavor.

BK Palpali, who was active in the study and research on Haiku for the last two decades of this short-lived life, had also been publishing books on various genres since the year 1991. In the same vein, JanamatPrakashan coordinated the publication of Palpali's *Haiku Sahityara Saiddhantik Awadharana*, a theoretical work in haiku, published in the year 2003 in Nepali. The book has answered the curiosities of many enthusiasts interested in writing haikus. Following the publication, a huge surge was seen in the number of people writing haikus. This booklet is the English translation of the same.

Even as the number of *haijins* is fast increasing, it was natural for writers to feel the need for a clear-cut theoretical manual on the genre. To address the same, writer BK Palpali wrote *The Haiku: A Theoretical Manual* and entrusted us with the responsibility to publish. We accepted the task and published the book in 2017 in Nepali, and now in English. We have done this in honor of writer Palpali, who is no longer among us.

We hope the book will certainly address some of the confusions and curiosities of people interested in writing, reading and studying haikus. We thank the author for entrusting us with the task of publishing the work. Furnishings of poetry home Nepal desk Damak Jhapa and Rajkumar Khadga. We also thank writer Mahesh Paudyal for translating the manual from Nepali to English.

Renuka Bhattarai
Chairman



Authorial Note

Haiku, though apparently quite easy, is not as easy as it is thought to be when one sits down to write one. It requires in-depth study and serious reading. The Japanese consider the haiku a meditative genre like the meditation of the Buddha. They believe that the haiku that results from deep meditation is like the enlightenment the Buddha attained after a long period of rigorous penance. Study so far reveals that in Nepal, the objective of writing the haiku is limited to personal satisfaction and purgation of reactions to the immediate realities as their writers feel it. It's true that the genre is becoming more and more popular each day but there ample confusions in its theoretical dimension. So this booklet has been planned to remove at least some of those confusions and to help the haiku assume the right track. We hope that the manual will benefit those who are novice in the field as well as those who are practicing the genre but need more clarity. The study of this manual, we hope, will ensure some refinement in haiku writing and bring about theoretical clarity, and if that happens, we will consider our effort successful.

I thank the authors of all the reference materials that have been consulted during the making of this manual. Based on the suggestions from my esteemed readers, the future editions of the manual will be refined and updated. I thank writer and my better half, Renuka Bhattarai, for the help she rendered during the preparation of this book, especially by helping me find the right reference materials. I also thank haijin Sunil Prajapati for his help during the publication of this book. I thank Perole Literary Foundation for shouldering the task of publishing this work.

BK Palpali



The Haiku and Its Patterns

Background

The haiku is a simple and a highly minimalistic form of poetry. Linguistically, it sprouted in China but as a literary genre, it developed in Japan. Its linguistic origin is in China because it is a genre of heliographic representation. When it came to Japan, the Japanese used the Kanji script for writing the same. Even these days, the practice of writing the haikus in Kanji continues.

Kanji is not a script of Japanese origin. It originated in China and spread elsewhere. For this reason, the haiku had its linguistic origin in China. Its generic development, however, took place in Japan because its name was coined by Japanese poet Masaoka Shiki (1867 AD – 1902 AD) between the year 1880 and 1882 AD. Yet the practice of writing the haiku is believed to have started around the year 1662 AD. Matsuo Munefusa, considered the first poet of haiku, had written one when he was only eighteen years old:

Furuikeya
Kawazutobikomu
Mizu no oto

English meaning:

Old pond
Frogs jumped in
Sound of water.

(Palpali, BK. *Haiku and Its Theoretical Assumptions*)

Munefusa, who loved to write after traveling a lot, lost his father in the year 1856 AD, following which, he left his birthplace. In 1861 AD, he abandoned his earlier name and adopted the new name Matsuo Baso. This came to become his famous literary name later.



Thus the haiku that developed in Japan came to assume its present structure, passing through several interstitial structures like that of haikai, tanka and hokku. Haikai, written in as many as hundred lines, shrunk to five lines with time. It shrunk further to three lines, like in haiku and hokku.

It we scrutinize its historical development in Japan, the practice of writing the haiku appears to have started much before the advent of the Heian Age (794-1185 AD). The fact is confirmed by references to the genre in *Nihon Shoki*(History of Japan) dated 720 AD, and *Manyoshu* (Innumerable Generation) dated 760 AD.

In fact, Japan had seen the rise of literature as a means of entertainment and self-satisfaction in the palace. The kings and emperors entertained themselves by attending recitals of various literary genres inside the palace. In the meantime, they started looking for scholars who could profess duets in their creations. The haikai emerged out of the creations of those scholars who professed such duets.

Though the practice of writing the haiku is still meager in Nepal, it should be acknowledged that it is gaining popularity, together with the tanka, as their writers are increasing day by day. Its history is developing gradually, and its study has slowly become as part of the curriculums at Tribhuvan University and other universities and colleges. Yet, its salience and writing practices are being interpreted differently by different people and therefore, there are a lot of confusions and curiosities in its structure. It is therefore essential for us to gradually remove the confusions.

At a time when a lot of confusions and problems are looming on the actual practice of writing the haikus, we felt the need for a manual like this to address some of those confusions and problems. So we considered it pertinent to describe how the haiku, tanka and senryu are written.

Making a new creation is one of man's best capacities and distinguished achievements. Literature is found to be dotted with the belief that a person, who can control himself, can control the entire world. Literature not only generates footmarks of human civilization but also keeps the humankind under restrain, and the human is found restrained by different means, including morality, ethics, conduct, social practices, penalty, rewards and many sorts of allurements and



fears that come embedded in literature. The civilization we stand in is the highest point in the development of human civilization so far. The haiku is full of these kinds of ideational images.

KakinomotoHitomaro(630-708 AD) was the editor of *Manyoshu* published in the year 760 AD. Of the 4516 creations published there, about four thousand were his own creations, and this confirms that he was the main force behind the publication of *Manyoshu*. This book that appeared as a collection of tankas turned out to be the first milestone in the Japanese literature. In appreciation of this colossal task, KakinomotoHitomaro is honored as the first poet in Japanese literature.

The tanka is accorded high honor in Japan. The Japanese say ‘Tanka wasaunka da’, meaning tanka is your highly honored poetry. The genre, which developed as an expression of hobby in the beginning, has become a highly popular genre at the present time. The genre is not limited to Japan alone; it has travelled and development in many other countries of the world as well. Remodeled and divided into many genres and sub-genres, the tanka has now become a global phenomenon. Its dimensions are constantly expanding.

In Nepal, the genre entered some six decades ago as the haiku. When the tanka had its advent in writing and publication is still a matter of research. The Japanese honor the tanka as the grandfather of the haiku. In China, it is regarded as the mother of haiku.

In Nepal, the haiku published by Shankar Lamichhane in August 1962 is considered the first haiku. His haiku was titled ‘Suryodaya’ (Sunrise), and published in the 16th issue of Rooprekha, read like this:

Makurajaal
Jholliyekooslé
Tankindaigayo.

[Web of a spider
Sagging with humidity
Stretched longer.]



Another haiku, written in 1964 and published in 1965 in the first page of novelist Parijat's novel *ShirishkoPhool* (Blue Mimosa), encapsulating the entire theme of the novel, is more famous:

Shiriskophool
Bhramarchumbanmai
Oiljarchha.

[The Blue Mimosa
Withers at the debut kiss
Of a bumblebee.]

Later in the year 1970, Shankar Lamichhane published the Nepali translation of some of the Japanese haikus in the 113th issue of *Rooprekha*, a part of his longer article. In the article, he not only articulated his understanding of the haiku but also revealed that 'the editor's desk was littered with a deluge of haikus', revealing the fact that that haiku had become quite popular as early as that. In the meantime Parijat, the writer who was closest to Shankar Lamichhane, seemingly tried her hands in writing haikus though she never herself visited Japan. This, however, is still a matter of research.

The haiku, which remained in a dormant stage for about five decades after this, seemed to be smirking up again after the end of the 90's. Though it developed generically quite well, its practitioners lacked authentic theoretical guides, because of which, newer norms were suggested by different people on different occasions. This brought forth the realization that our forerunners in the haiku have failed to show us the right path. For want of a guiding principle, the new generation too seems stuck to nothing but the 5-7-5 structure. Yet, we need to know that structure alone cannot make the haiku what it ought to be.

The genre, however, is quite popular. Writing haikus is considered easy but it is not easy as it is thought to be. This genre of the Japanese origin, which is gaining popularity among writers across the world, has become an emblem of cultural identity in China and Japan. In Nepal, it is being practiced as an imported genre, and its writing is limited to personal entertainment and self-satisfaction.



We need to gradually extend it to schools, colleges and universities. In addition to that, our intellectual community should also consider the haikus written on political and contemporary issues and make them a subject of discussion.

In one hand, development of the haiku can contribute a lot to the development of the country and its literature. On the other hand, it can strengthen the ancient relationship of friendship between Nepal and Japan, making it even stronger, firmer and reliable.

How, then, is this genre that is becoming popular day by day, actually written?

If analyzed in the light of Nepali literature, the renowned practitioners of this genre themselves gave wilful interpretation of their own formulations. This is sure to lead to accidents, as such fallacious interpretations can be collectively championed by followers. We need to discourage such wilful interpretations. Theory is something that should be acceptable to everyone. On top of that, the haiku is a genre that developed fully in Japan before moving into Nepal, and therefore, it is ironical to have theoretical confusions in the genre, as its theory has developed fully in Japan. Still, this has become a matter of curiosity among everyone in the later days. In the subsequent sections of this booklet, attempts have been made to discuss the methods of writing various forms of the haiku in the most appropriate way.



The Haikai

The haikai is the most ancient form of written literature in Japan. Considered older than the Manyoshu Period, this genre used to be prepared by intellectual writers who professed their creations for entertainment in the palaces. Though it appeared in a written document for the first time in the year 760 AD, it was in existence since many years before. Even in Japan, we don't have the records to confirm when the recital of this genre actually originated. People have been claiming the date of its origin on the basis of their speculations. Another memorable thing is that the haikai is not a genre that can come out as an individual's effort.

The practice of 'Samasyapurti' poetry writing that developed during the days of MotiramBhatta in Nepal bears a lot of resemblance with the haikai. The same was the method of writing haikai in Japan. In the beginning, they used to have gatherings in the palaces. On a pedestal raised higher than the level of the hall, members of the royal family used to have their seating. Their courtiers and ministers used to occupy the row one level lower than that, and further down, they had seating arrangements for the royal advisers, officials, secretaries and others. Seats for literary scholars were arranged on a plane where the eyes of the people seated on different layered rows would directly fall. The scholars assigned for the task tried their best to read their creations and please the members of the royal family, for which, they made elaborate preparations beforehand.

When the event commenced, one member, precisely the leader of the participating group, recited a three-line poem of seventeen syllables organized in lines with 5-7-5 syllables. Such a poem was called hokku. After the recital, they discussed the poem. After elaborate discussion that lasted for some time, yet another poet would add two lines, each of 7 syllables to that poem and people also discussed the added lines. This continued, as each new poet added two lines with 7 syllables each. If the poem in the first three lines was called hokku, that with additional two lines of seven syllables each — total of five lines — was called tanka. Couplets added thereafter gave the haikai its complete form. The poets present in the



event added two lines from their sides and the long poem resulting out of such addition gave rise to what the Japanese called the haikai. The longest haikai spotted till date in Japan has as many as one hundred couplets. This genre resembles the Samasyapurti poetry or duet folk songs that are still in practice in Nepal.

Like the haikai that has its own rules, the Samasyapurti poems and duet folk songs in Nepal also have their own styles and rules. However, in Nepal, the practice of writing a long poem collectively, like the Japanese hokku, did not develop.

The Japanese gave the name hokku to the first three lines of such haikais. The entire poem, including the first three lines and the couplets that followed was called the haikai. Depiction of nature, time, contemplation and seasonal changes were considered essential contents of the haikai since its early days, and this is strictly maintained even at present. The importance of the haikai is equally high in present-day Nepal too testified by the fact that new members, just born to the royal families, are taught haikais as a compulsory part of their education.

In Nepal as well, if we make the haikai a subject of analysis and discussion, recitals will soon start having a trend of its creation. If we are able to conduct in-depth study and research on it, other genres of Japanese literature will find it easy to prosper.



The Tanka

As compared with people from other countries, the Japanese were quite advanced in their civilization, art and culture. It is the language, art, culture and literature that deserve credit for the same. The language and art of writing that evolved around the seventh and the eighth centuries gave Japan a global recognition. Two books, *Koujiki* and *Nihon Shounki*, published those days, are considered the first emblems of Japan's advancement towards the development of art and literature. The tanka, which emerged more or less at this point in time, is one of Japan's most valuable literary resources.

A tanka consists of five lines and 31 syllables though there are practices of writing poems (tanka?) with lines consisting of 5-7-5-7-7-7, amounting to 38 syllables. However, what is recognized as the tanka today contains five lines with syllabic formation 5-7-5 and 7-7, total syllables being 31. In Nepal too, what entered as the tanka is the same 31 syllabic structure.

Counting the number of syllables, however, does not suffice for making a perfect tanka. There are other rules one has to follow. People say literature should become a means of unrestrained expressions, but then, traveling on unrestrained horses can make one's journey difficult; in the same way, reins of rules and theory are considered compulsory for writing the tanka. They make the writing decent, easy and cultured.

Adherence to the prescribed rules can lend the tanka a long life, and showcases and honors authorial scholarship. What, then, is the theory that underlies such a novel experiment? Considering this fact, some of Japanese assumptions and Nepali practices of writing the tanka are mentioned below:

- 31 syllables are considered compulsory for making a tanka complete.
- The first line has 5 syllables, the second 7, the third 5, followed by two lines with 7 syllables each.
- A tanka is written on a subject pertaining to the creation and the universe.
- The description of nature in one form or another is considered compulsory for a tanka.



- A tanka should raise a problem, evoke curiosity and suggest a solution besides inspiring excitement in the readers.
- Besides incorporation of images, contemplation on time and inclusion of feelings, we can also include the nine *rasas* (ethos) that are classically practiced in Nepali literature.
- Since issues of love and romance complement the biological aspect of human existence, their use is considered pertinent to a tanka directly or indirectly.
- The tanka, apparently quite close to the Jain philosophy, can also incorporate issues that reflect Buddhist religious thoughts, besides the questions of politics and peace.
- During the heydays of polytheism in Nepal, the tankas were also written on religious themes. This shows that religion, philosophy and spirituality have integral connections with the tanka.
- In tankas that take up nature's analysis, love, politics, entertainment and education as themes, inherently contain the freedom of possibilities and analysis.
- The vacuity that enables multiple interpretations is the soul of a tanka.
- Besides incorporating issues like literature, art, culture, development, history, ancestry and archeology, a tanka can also accommodate themes like decadence, absurdity, social and cultural deterioration and incidents of general concern that have just taken place.
- As many as 4 thousand 5 hundred and 16 works were collected in *Manayoshu*, of which more than four thousand were tankas.
- It was Tabito, the then Governor of Kyuso who started the trend of writing poems with titles in Japan. But the tankas have continued without titles, and it is SakinomotoHitomaro, who is credited for that.
- In the tankas written those days, one finds inculcation of natural consciousness leading to comprehension of life, the mutual friendship that evolves out of familial entertainment, the hue of cultural conglomeration, consciousness of enteral essence, collective welfare of the humankind and a benevolent system of governance.



- From the saying ‘Tanka wasaunka da’, meaning, the tanka is your most honored poetry, we can infer that the Japanese believed in the existence of an objective relationship between the tanka and the human life.
- It does not suffice for one to have the right number of syllables for writing a tanka. It should also reflect an aspect of man-nature relationship.
- It is the image pertaining to nature and human relationship that lends vitality to a tanka.
- Even if we are obliged to make a depiction of political and social character, we can still do so through natural images, which is an essential aspect of tanka writing.
- A tanka should not just be limited to entertaining; it should also be enlightening.
- A good tanka is one that reflect a tripartite relationship between nature, humankind and wisdom.

This way, a tanka is expected to have harmony between human sentiments and consciousness of nature. If we can take care of at least the few points discussed above, we will be able to observe some of the rules of the tanka that are in existence since the days of its origin. For this reason, we must be conscious of this fact. In case of Nepali literature, the poems with 31 syllables, without adhering to any other requirement of its theory, should best be called short poems instead of calling them tankas. In this grand voyage of tanka writing, let us, from this very day, start writing the tankas that faithfully conform to the rules and theory of the genre.



The Haiku

Of the various forms of written Japanese literary creations that have entered Nepal, the haiku is perhaps the most popular one. Though the practice of writing the haiku commenced in the seventeenth century, the genre was given the name 'haiku' only after 1880. Poet Masaoko Shiki (1867-1902) established poet Basho as the first haiku writer of the world. Along with that, he also put forward five new and highly important points in relation to the haiku. By giving the name 'haiku' to Basho's hokku, he produced a new fervor in Japanese literature.

The first three lines of haikai or tanka, consisting of lines with 5, 7 and 5 syllables, developed into an independent poetic form called the haiku. Such haikus, composed of 17 syllables in three lines (5-7-5) appeared for the first time in Nepali literature in the year 1962. Poet and exponential essayist Shankar Lamichhane, during his one and a half-month long stay in Japan from 14 December 1960 to 27 January, 1961 learnt the art, and through him, the haiku had the privilege of entering Nepal. The theory of the haiku requires an image from nature to occur as an essential element of the haiku. Besides this, the haiku has other theoretical requirements which are considered essential:

- A haiku has three lines.
- The first line has 5 syllables, the second 7 and the last 5 syllables again, the total number of syllables being 17. A complete poem with these structural requirements makes a proper haiku.
- Besides its syllabic specifications, all other rules connected to the writing of the tanka also pertain to the writing of the haiku.
- Problem, curiosity and solution are integral parts of haiku writing.
- It is essential for a haiku to strictly conform to the 5-7-5 rules.
- Incorporation of a natural image, description of seasons and contemplation on time are essential parts of a haiku.



- One should pick up natural imageries and lend them a social or humanitarian meaning.
- The theory of haiku writing believes that mere accumulation of words makes literature banal.
- The haiku should not interpret things itself. Instead, it should allow the readers to interpret things. This means, the haiku should have ample rooms for multiple interpretations.
- A haiku is required to have tremendous potentials of interpretations.
- A creation without the depiction of nature cannot become a haiku, even if it adheres to the rule of 5-7-5 syllables.
- Artistic words lend the haikus the significant interpretative potential towards comprehensive uniqueness.
- The haiku is a world famous, three-line poem with short, simple and lucid expressions.
- A haiku contains a matchless current of interpretive eclecticism.
- The haiku contains the archetypal form of temporal representation, contemplation on time, philosophy and intellectual analysis.
- By making use of natural imageries, a skillful poet can twist the ‘kigo’ or the image — the essence or the soul of a haiku in his or her creation.
- The haiku is independent and completely different from related genres like the tanka, haikai, hokku and senryu.
- A wonderful haiku can evolve from the experience one harvests from a tour of panoramic natural locations.
- In words of Basho, a haiku is ‘okinohoshomichi’, or a street of butter.
- The haiku evolves out of nature.
- The haiku is a three-line, seven-syllable poetic creation laden with comprehension of life evolving from the tripartite confluence of nature, human sentiments and awareness of seasonal cycles.
- The haiku is a nature-oriented poetic form with an independent and distinguished language that can easily be translated into human behavior.



- In words of Japanese poet Yukiko Fujita, ‘haiku wakakitaindeshkodototemomujukajidesh’ — the haiku is a creation we love to write from the soul, but is quite difficult.
- A haiku is characterized by the potential of creating intellectual feelings and serious literary thoughts in a flash, for which it has its own style, strength and the technique of dividing itself into free but connected images.
- A haiku has the means or power to port the reverberation of meaning to the minds of the readers though those cultural expressions that prioritize brevity over descriptions and aphoristic expressions over long elaborations.
- Instead of a pile of words, the haiku requires to have enough potential of multiple interpretations.
- ‘Haiku’ is the name of that poetic form close to life, which gives expressions to the harmonious experience between man and nature.
- For peeping into the world, the haiku offers us a small but serious, meaningful and distinguished poetic pinhole consisting of experiences relevant to nature and life.
- It is the characteristic of a powerful and successful haiku to shock, nudge and awaken us and create currents in our sense organs.
- Speaking structurally, the haiku is quite powerful in its linguistic specificity.
- In a haiku, we necessarily find the application of *babi* (means poverty, the philosophy separating simplicity from affluence), *sabi* (loneliness, beauty, solitude, desolate serenity, meditation, yoga and such other expressions of feelings, which also mean memory in totality), and *hosomi* or *yugen* (meaning the philosophy of mystery/experience) etc. in one form or another.
- The use of meaningful and carefully selected words proves to be quite vital for a haiku.
- In a haiku, we find a coordination of nature, subject and reaction.
- The haiku is a huge wish-tree characterized by extremely fine components.



- The ultimate objective of literature is the attainment of sublimity that gives us mental satisfaction, which also is the objective of a haiku, together with the potential of interpretation it offers.
- A successful haiku coordinates and represents both intellect and meaning.
- In a haiku, we find the exuberance of both progressivity and lyrical poignancy.
- The haiku is probably the shortest form of poetry in the world.
- A haiku should express a lot through the minimum use of words.
- If literature at large is a form of the ocean, the haiku is the actual realization of its depth.
- The first three lines of a haikai were called hokku. When the same hokku assumed an independent form later, it acquired the name haiku.
- ‘Ajjhinavarnaparamdhawanti’ says a Sanskrit verse. Accordingly, in haikus too, half or fragmented syllables with mere consonant clusters are discouraged.
- A natural kigo (image) is an essential element of a haiku.
- A haiku is short but it is highly moving, and is a genre of the Japanese poetry that dispenses with explanatory terms or phrases within itself.
- In Japan, the writers of the haikus travel, wander far and wide, gather natural experience and array them in their works artistically.
- In Japan, four poets are considered masters of the haiku in their respective ages. They are the first poet of the haiku, Machuo Basho (1644-1694 AD); the coiner of the name ‘haiku’, Masaoka Shiki (1867-1902), and two other activists of haiku: KobayasiIsha (1763-1828) and YoshaBuson (1716-1784).
- A haiku develops a bridge between the writer and readers through the interpretive freedom it creates.
- In a haiku, it is essential to create a bridge between nature and the humankind, besides having significant meaning and style.



- The haiku is not a genre of exhaustive writing; it is a genre of symbolic expression.
- The quality of those haikus that are written in utter haste and unimpeded continuity is subject to question. For this reason, a high-quality haiku requires a peaceful, pure and prolonged pursuit.
- A haiku is a mountain of feelings and imaginations, on which one can find a treasure of wisdom if he or she has the guts to approach it.
- A haiku appears easy, though it is equally complex and difficult when it comes to writing one. The structural requirement of 5-7-5 syllables alone does not make a haiku what it ought to be. For a successful haiku to come up, we need to establish a harmonious relationship between a natural image and human reality.
- In Japan, the poet YoshoBuson, who is counted next to Basho in greatness, started the tradition of placing a painting alongside a haiku for enhanced excellence. The tradition has continued to this date as well.
- In haiku writing, one needs an eye that spots the natural image. Its creator needs a lot of penance.
- For a haiku, *yugen* or the revelation of mystery is also considered essential. When a reader reads it, he or she will be obliged to make an estimation of contemplation, consideration and appreciation of feelings.
- A haiku is a form that can be read in a short time but requires a lot of time to think about its meaning.
- A successful haiku, though short, is like an epic that needs elaborated interpretation.
- Mental states that pertain to seasonal changes are given expressions in a haiku.
- A haiku without an image is like a body without soul.



The Senryu

(Satirical Haiku)

In the history of Japanese literature, the age between 1603 and 1868 AD is called the Edo Period. It was in this very period that the senryu had its development. This variant of the haiku is named after the famous haiku writer Karai Senryu. Kerai Senryu, born in 1718 AD, started writing haikus with satirical edge. It was his book *Yana Gidaru* that made the first use of the senryu, and Japanese history locates this publication as the first publication of the senryu.

The senryu is a satirical haiku. For writing a senryu, the use of a natural image, *kigo* or *kireji* is not considered essential. When the Japanese started writing haikus in 5-7-5 construction by dispensing with natural images and writing about love, separation, delinquencies, politics or such other relevant incidents with satirical or symbolic edges, a new awakening was felt in the creation of the senryu. In sum, a senryu is a satirical haiku.

Like the belief in Nepal that an ill-formed ghazal becomes a song, there are people who think that an ill-formed haiku becomes a senryu. But both these beliefs are worth discarding. Be it ghazals or songs, or else haikus or senryus, these forms have their own assumptions and theories. A senryu directs sharp blows through brilliant satires.

We can see a surge in the rise senryu writer among Nepali youths, who deal with issues of injustice, atrocities, misunderstandings, corruption, political malice and such other subjects that give rise to dissatisfaction, and strike at them with a hue of contemporaneity.

The contemporary social and political circumstances have added attraction towards the creation of the senryu. With it, a new impetus is seen in the growth of the genre. In Japan, the nineteenth century is recognized the age of haikus while the 18th century is called the age of senryus. A senryu does not require the use of seasonal description, natural imagery and climatic words. What is most essential for a senryu is the satire, which means a blow with symbolic criticism. Unlike in haikus, the senryus do not make the use natural imageries compulsory. Yet, we can write senryus even by following the rules that go with haikus.



Besides these three genres discussed above, Japan also has a rich tradition of other forms like the choka, sedoka, banka, haiga and others. In Nepal, these forms have not prospered much. In a way, even the haiku has not been able to assume a refined shape in Nepal yet. Some Nepali writers are found compromising even on the question of counting syllables. All kinds of metrical poems have classically set rules, and writers should adhere to them by hook or by crook. Otherwise, the meter can be fallacious and in that case, the creation is not considered perfect. In the same way, rules are set for haikus, tankas, senryus and other forms of Japanese poetry, and in the context of Nepal, following those rules is both imminent and essential.

For this reason, it is unwise to confuse Nepali writers by inventing new rules for those genres that already have a set rule and theory in Japan. Instead, we must try to clarify and explain the theory that is in currency in Japan, and if we can do that, all sorts of Japanese literary genres will prosper well in Nepal too. For writers who follow theory instead of hankering after banal hullaballoo, the apex of success is quite near, and such writers are sure to kiss the summit. This is, after all, is the highest objective of writing.



Wish the initiation success!!

A new progress has been made in Nepali literature. Faced with the fact that Nepali literature is not able to reach the international level, Mahesh Paudel, an energetic author, has taken an important step to reach the international level by turning BK Palpali's work on haiku writing into English. Initiatives should be taken to bring the literature to the international level. This is an important step towards global exposure by introducing Nepali author's work of literature into the mass population. Wish the initiation success!!

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