

त्रिYA पत्रिका

a bilingual journal of haiku, tanka and micro poems
हाइकु तनका व लघु कविताओं की द्विभाषीय पत्रिका

Basant Edition
बसन्त संस्करण



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Editorial Team

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सम्पादन, अनुवाद, पत्रिका संशोधन

प्रीती चाहर, तेजी सेठी, वैभव जोशी

Cover Design

Teji Sethi

तेजी सेठी

त्रिया पत्रिका - फरवरी | मार्च २०२५ - बसन्त संस्करण

त्रिया में प्रकाशित कृतियों में से अधिकतम हाइकु व तनका अंतर्राष्ट्रीय इंग्लिश लैंग्वेज जर्नल्स में पूर्व प्रकाशित हैं। जर्नल्स के नामों का लिप्यन्तरण किया गया है। टीम त्रिया ने अनुवाद करते वक़्त इस बात का विशेष ध्यान रखा है कि मूल काविताओं के सार को बनाए रखा जा सके। मूल कृतियों का कॉपीराइट कवि का है, त्रिया केवल इन्हें अनुवाद कर प्रकाशित करने का स्वामित्व रखती है।

Triya -February | March 2025 - Basant Edition

Most of the poems published in Triya are Hindi translation/transcreation of haiku and tanka that have appeared in reputed English language journals. The names of the journals have been transliterated. Team Triya has tried to maintain the essence of the original poems. The copyright of the original work belongs to the poet. The copyright of translation and publication remains with Triya.

haiku/tanka/micro-poems
हाइकु/तनका/लघु कविताएँ

Abhijit Seal
Abha Prakash
Ana Drobot
Anthony Lusardi
Baisali Chatterjee Dutt
Chen-ou Liu
Debbie Strange
Devoshruti Mondol
Elliot Diamond
Fatma Zohra Habis
Gareth Nurden
Gauri Dixit
Goran Gatalica
Govind Joshi
Ivan Gaćina
Jerome Berglund
Joanna Ashwell
Joseph Howse
Kala Ramesh
Katherine E Winnick
Lakshmi Iyer
Manasa Kaliki
Manoj Sharma
Maria Cristina Pulvirenti
Mircea Moldovan
Mile Lisica
Monica Kakkar
Nalini Shetty
Neena Singh
Paul Callus
Randy Brooks
Ravi Kiran
Robert Hirschfield
Robert Witmer
Richard L. Matta
Rupa Anand
R. Suresh Babu
Sankara Jayanth Sudanagunta

Shiva Bhusal
Srinivasa Rao Sambangi
Tejendra Sherchan
Thomas Smith
Tuyet Van Do

bilingual haiga /tanka art
द्विभाषीय हाइगा/ तनका आर्ट

Sankara Jayanth Sudanagunta
Randy Brooks
Lakshmi Iyer
Kala Ramesh
Neena Singh
Manoj Sharma

triyā anuvaad
त्रिया अनुवाद

Teji Sethi

poets gallery
कवि चौपाल

Editor's Note

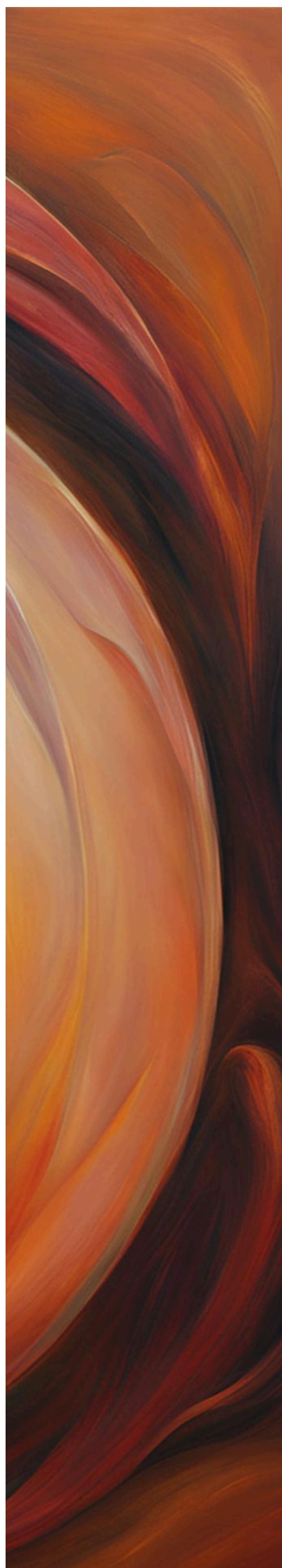
As spring awakens, Triya proudly presents the Basant Edition, our first issue of 2025. This vibrant collection showcases an array of haiku, senryu, tanka, and micro poems crafted by our talented featured poets, who have skillfully intertwined diverse themes to create a rich and captivating literary tapestry. Immerse yourself in these exquisite works, and let the sights, sounds, and sensations transport you to a realm of serenity and wonder.

For the first time in Triya, we're delighted to feature haiga collaborations, where poetry meets art in perfect harmony. Congratulations to the poets whose haiku have been transformed into haiga, and we look forward to sharing more innovative creations with you in the future.

I am also honored to share an essay on my translation practice, recently published in *Juxtapositions* - the haiku research and scholarship journal of The Haiku Foundation. In it, I explore the complexities of translating English haiku into Hindi, a process that transcends literal language conversion. This delicate art requires a deep appreciation for poetry, cultural contextualization, and emotional sensitivity. I hope this essay will offer valuable insights into the nuances of translation, shedding light on the intricacies involved in bridging linguistic and cultural divides.

Happy reading!

Teji Sethi





picture :teji

haiku/tanka/micro poems

हाइकु / तनका/ लघु कविताएँ

Abhijit Seal

अभिजित सील

ocean felt alone
when the sun went down
sending his people home

सागर पड़ा अकेला
जब सूरज ढूँढा
लोगों को घर भेज



the pretty soap bubble
that, swayed with pride, burst in a
moment, just like life

साबुन का बुलबुला
जी, गर्व से उड़ा, एक पल में फटा
ज़िंदगी जैसे



citrus farm
an orange sun hangs
in the bare tree

संतरे का बाग
एक ख़ाली पेड़ पर लटका
नारंगी सूरज

Abha Prakash

आभा प्रकाश

scratching
the cold morning in hunger ...
crows on the roof

छत पर कौवे ...
शिथिल सुबह को खरींचे
भूख में



left behind
in the race of their own lives ...
late blossoms

अपने ही जीवन की
दौड़ में हारे ...
विलंबित पुष्प

Ana Drobot

एना ड्रोबोट

poetry workshop -
in every petal
a ray of sun

कविता कार्यशाला -
हर पंखुड़ी में
सूर्य की एक किरण



deep silence -
our footsteps
over shadows

गहरी चुप्पी -
साथों पर
हमारे कदम

Anthony Lusardi

एंथनी लुसार्दी

the winds rise
the branches sway
but not the tree's base

बहती हवाएँ
शाखाएँ झूले
पर तना रहे स्थिर



grandparents' graves
at least they can still see
the lake together

दादा-दादी की कब्र
वे अब भी देख पाएँ
झील साथ-साथ

(transcreation)

Baisali Chatterjee Dutt

बैशाली चटर्जी दत्त

dark clouds
they too leave
without saying anything

Haiku Dialogue, The Haiku Foundation; May 15th, 2024

गहरे काले बादल
वे भी छोड़ जाते
बिना कुछ कहे

हाइकु डायलाग, हाइकु फाउंडेशन; 15 मई, 2024



mum's diary --
things about me
I never knew

Leaf Magazine, Issue Three; April 2024

माँ की डायरी --
मेरे बारे में बातें
जिनसे मैं अनजान

लीफ मैगज़ीन, इशू थ्री; अप्रैल 2024

(transcreation)

Chen-ou Liu

लियू झिन औउ

clouds of breath
her parting words
linger ...

श्वास के बादल
उसके विदाई के शब्द
ठहर गये ...



flashflooding ...
the silence between us stretched
w i d e r

आकस्मिक बाढ़ ...
हमारे बीच मौन का
वि स् ता र

Debbie Strange

डैबी स्ट्रेंज

paper-thin roses
from your memorial . . .
I crush them
between palms that have
lost the will to pray

Best-of-Issue, Time Haiku, Number 60

तुम्हारे स्मारक पर अर्पित
कागज़ जैसे पतले गुलाब . . .
मैं उन्हें कुचल रही हूँ
उन हथेलियों के बीच
जो, प्रार्थना करने की इच्छा खी चुकी हैं

बेस्ट-ऑफ-इश्यू, टाइम हाइकु, नंबर 60



two deep valleys
in a mountain's shadow
village children
pleading at day's end
for one more shaft of light

Certificate of Merit, 2016 Japan Tanka Poets' Society International Tanka Festival Competition

एक पहाड़ की छाया में
दो गहरी घाटियां,
गाँव के बच्चे, दिन के अंत में,
एक और प्रकाश की किरण के लिए
विनती कर रहे हैं

सर्टिफिकेट ऑफ मेरिट, 2016 जापान तनका पौइट'स सोसाइटी इंटरनेशनल तनका फेस्टिवल काम्पिटिशन

Devoshruti Mandal
देवीश्रुति मण्डल

फिर नहीं आया बसंत दूसरा गर्भपात



काले घने बादल
दादी की सर्दियां पोते के साथ
उसके कब्रगाह पर

(haiku - originally submitted in Hindi)

Elliot Diamond

इलियट डायमंड

a tiny screw
awaits its turn
in my pocket

एक छोटा स्क्रू
अपनी बारी की प्रतीक्षा करे
मेरी जेब में



only her name since yesterday shy moon

कल से केवल उनका ही नाम शर्मीला चाँद

Fatma Zohra Habis

फातमा ज़ोहरा हबिस

autumn deepens
in old photo's album
lost silence

गहराती शरद ऋतु
पुरानी एल्बम में
गुमशुदा चुप्पी



rising sun
penetrates the gray clouds
with this hope
a bud springs
in the burning land

उगता सूर्य
भेदता है काले बादलों को
इसी आशा के साथ
एक कली खिल उठती है
जलती हुई भूमि में

Gareth Murden

गैरेथ नूरडेन

hanging on
to a lifeless tree
end of autumn

एक बेजान पेड़
से लटका
शरद का अंत



first encounter
the blue sky
in her eyes

आकस्मिक भेंट
नीला आकाश
उसकी आँखों में

(transcreation)

Gauri Dixit

गौरी दीक्षित

morning flight -
afraid of not waking up
in time
I keep awake
the whole night

प्रातःकाल हवाई यात्रा -
समय पर
ना उठ पाने के भय से
मैंने आँखों में काटी
सारी रात



autumn night -
strands of blue light
linger in her eyes

शरद रात्रि
नीले प्रकाश के कतरे
उसकी आँखों में ठहरे

Goran Gatalica

गोरान गतालिका

through the mist
the rumble
of an oncoming storm

कीहरे के मध्य
आने वाले तूफान
की गरज



moonlit temple —
a long evening with
an enlightened monk

चाँदनी से रोशन मंदिर —
एक प्रबुद्ध भिक्षु के साथ
लंबी शाम

Govind Joshi
गोविंद जोशी

valley view
from the mountain
starry night

Leaf Journal of The Daily Haiku, Issue 5, December 2024

घाटी का दृश्य
पहाड़ से
तारों वाली रात

लीफ जर्नल ऑफ द डेली हाइकु, इशू 5, दिसंबर 2024



Gulmohar petals
on the roadside bench
summer breeze

Cattails, October 2024 Issue

गुलमोहर की पंखुड़ियां
राह किनारे बेंच पर
ग्रीष्म ऋतु की मंद पवन

कैटटेल्स, अक्टूबर 2024 इशू

(translation credits: poet)

Ivan Gacina

इवान गसिना

twilight storm . . .
the scars
of our empty words

शाम का तूफान . . .
खरीचें
हमारे खीखले शब्दों की



Jerome Berglund

जेरीम बर्गलंड

blue jay in
city of gold
half moon

सीने के शहर में
नीलकंठ
अर्ध चंद्र



all year the tortoise aged

हुआ बुजुर्ग कछुआ पूरा साल

Joanna Ashwell

जीआना एशवेल

spring buds
the quietness of rain
covering the trail

बसंती कलियां
बारिश की चुप्पी
पगडंडी को ढँके



regifted silverware
the spoons, the knives
every spilled secret
what the walls
refused to share

पुनः उपहार में मिले
चांदी के बर्तन
चम्मच, चाकू
उगले हर राज
दीवारें जो साझा न करें

Joseph Howse

जीसेफ़ हॉव्स

apricot blossoms
waiting
for your C-section

Third Prize winner in the 2024 NZPS International Poetry Competition, Haiku Section.

खुमानी के फूल
प्रतीक्षा में
तुम्हारे सी - सेक्शन की

2024 एन जेड पी एस इंटरनेशनल पौइट्री काम्पिटिशन, हाइकु सेक्शन, थर्ड प्राइज विनर



silence
as shrill
as a shriek

Cold Moon Journal (November 3, 2024).

चुप्पी
इतनी तीखी
जितनी चीख

कोल्ड मून जर्नल (3 नवंबर, 2024)

Kala Ramesh

कला रमेश

long after sunset
the cuckoo's
sun-drenched song

Acorn Haiku Journal # 52, spring 2024

सूर्यास्त के लंबे समय पश्चात
कोयल का
सूर्य से भीगा गीत

एकॉर्न हाइकु जर्नल # 52, स्प्रिंग 2024



time rooted in now ...
yet my mind
 a pendulum
 oscillating between
yesterday and tomorrow

cattails: October Issue 2024

समय इस पल में निहित है ...
फिर भी मेरा मन
 एक पेंडुलम
 जो झूल रहा है
बीते हुए कल और आने वाले कल के बीच

कैटटैल्स: अक्टूबर इशू 2024

Katherine E Winnick

कैथरीन इ विनिक

paperwork...
the fog clears
in my mind

कागजी कार्रवाई..
मेरे मनस्थल से छँटती
धुंध



Lakshmi Tyer

लक्ष्मी अय्यर

old age
I come to terms
with this pain

ढलती उम्र
मेरा समझीता
इस दर्द के साथ



Manasa Kaliki

मानसा कालिकी

too near
too far
cicada's humming

बहुत समीप
बहुत दूर
सिकेड़ा का गुनगुनाना



autumn dusk
and uncertainty -
double rainbow

शरद की सांझ
और यह अनिश्चितता -
दीहरा इंद्रधनुष

Manoj Sharma

मनीज शर्मा

national heritage —
the bodhi tree absorbs
an ancient temple

Scarlet Dragonfly Journal Issue 17, September 2023

राष्ट्रीय धरोहर —
प्राचीन मंदिर की
अवशीषित करता
बौधि वृक्ष

स्कारलेट ड्रैगनफ्लाई जर्नल अंक 17, सितंबर 2023



moon
into the clouds —
single again

Wales Haiku Journal Autumn 2022

चाँद
बादलों में —
फिर से अकेला

वेल्स हाइकु जर्नल ऑटम 2022

Maria Cristina Pulvirenti

मारिया क्रिस्टीना पुल्विरेन्टी

short night -
in a consumed candle
the solitude

छोटी सी रात -
एक खर्च हुई मोमबत्ती
में एकांत



milky way -
the light that I search
is inside me

आकाश गंगा -
जो प्रकाश मैं खोजूँ
मेरे ही भीतर

Mircea Moldovan

मिर्सिया मोल्दोवन

the joy of leaving
the pain of returning...
homemade bread

छोड़ने की खुशी
वापसी का दर्द...
घर की रीटी



hurried world
heavy with old age
beggar's hand

जल्दी में दुनिया
बुढ़ापे के बोझ से भरा
भिखारी का हाथ

Mile Lisica

माइल लिसिका

on the peaceful sea
the halved sun
and my sadness too

शांत सागर पर
आधा सूरज
और मेरी उदासी भी



in a quiet room
full of a moonlight
the memories are loud

चाँदनी से भरे
शांत कमरे में
चीखती यादें

Monica Kakkar

मीनिका कक्कड़

recall from afar
fragrance of cherry blossoms—
facets of freedom

Third Place Winner in Category: Reflections, Mukai Farm & Garden Fifth Annual Haiku Festival, Vashon, Washington, USA, April 28, 2024

दूर से याद की
चैरी फूलों की सुगंध—
स्वतंत्रता के पहलू

थर्ड प्लेस विनर इन कैटेगरी: रिफ्लेक्शन्स, मुकाई फार्म एंड गार्डन फिफ्थ ऐन्नुअल हाइकु फेस्टिवल, वैशॉ, वाशिंगटन, यू एस ए, अप्रैल 28, 2024



chatter of children
brims the planetarium—
winter solstice noon

Winner of the Ms. Marie Brass Contest, Haiku Lines, February 2024 edition, OUACHITA LIFE, February 06, 2024

बच्चों की चहचहाहट
ताराघर में भर गई—
शीतकालीन संक्रांति दीपहर

विनर ऑफ द मिस मेरी ब्रैस कॉन्टेस्ट, हाइकु लाइन्स, फ़रवरी 2024 संस्करण, वीशीता लाईफ, फ़रवरी 06, 2024

(translations in collaboration with the poet)

Nalini Shetty

नलिनी शेटी

चाय का कप
बातों में ठंडा हुआ
माँ का शिकवा



अमलतास
पीले फूलों के नीचे
गुजरी गर्मी

(haiku - originally submitted in Hindi)

Neena Singh

नीना सिंह

misty mountain—
the pine-scented wind
brings you close

VSANA, November 2024

धुँध में डूबा पहाड़ —
देवदार सुगंधित हवा
तुम्हें करीब लाए

वीएसएएनए, नवंबर 2024



early winter a small gloved hand in mine

Cold Moon journal, 3/12/24

सर्दी की शुरुआत दस्ताना पहने एक छोटा हाथ मेरे हाथ में

कील्ड मून जर्नल, 3/12/24



sunset point—
we walked together
in rain and shine
now I trace the path
from my heart to yours

creative inspirations, Jan/Feb 2025

सूर्यास्त स्थल—
हम साथ-साथ चले
बारिश और धूप में
अब मैं खोज रही हूँ पथ
मेरे हृदय से तुम्हारे हृदय तक का

क्रिएटिव इंस्पिरेशंस, जनवरी/फरवरी 2025

(translations in collaboration with the poet)

Paul Callus

पॉल कैलस

plum blossoms -
learning the virtue of
perseverance

आलबुखारे के फूल -
हम सीखें उनसे
दृढ़ता का गुण



Randy Brooks

रैंडी ब्रूक्स

girlfriend from long ago
nothing broken
but the ice

पुरानी प्रेमिका
कुछ भी ना पिघला
बर्फ के सिवा



songbirds
in the treetops
we share
the view
in the afterglow

पेड़ों के शिखर पर
गाने वाले पक्षी
हम साझा करें
दृश्य
ढलते प्रकाश में

(transcreation)

Ravi Kiran

रवि किरण

the words
do not matter
birdsong

शब्द
महत्व नहीं रखते
चिड़िया का गीत



the ruins
held together
aerial roots

खंडहर की
थामे हुए
आकाशीय जड़ें



wildwind my thoughts scatter

जंगली पवन मेरे विचार बिखरे

Robert Hirschfield

रॉबर्ट हर्शफील्ड

lowering brother's coffin
the raindrops
fall softly at first

भाई के ताबूत पर
बारिश की बूंदों का
धीमे-धीमे गिरना

(transcreation)



Robert Witmer

रॉबर्ट विटमर

daylight fades . . .
a child's smile
lost in thought

Cold Moon Journal, October 2024

ढलता दिन
सीच में गुम
एक बच्चे की मुस्कान

कौल्ड मून जर्नल, अक्टूबर 2024



clouds
swollen with rain
the farmer's heavy eyes

Enchanted Garden Haiku Journal, Issue #9

बादल
बारिश से भरे
किसान की बोझिल आँखें

एनचानटेड गार्डन हाइकु जर्नल, अंक 9

Richard L. Matta

रिचर्ड एल. मट्टा

winter solitude
the echoed screech
of a barn owl

Under the Basho, 20 November 2024

शीतकालीन एकांत
खलिहान के उल्लू की
गूंजती चीख

अन्डर द बाशी 20 नवम्बर 2024



pond bank
a lotus blooms
in turtle eyes

LEAF, Issue Five, December 2024

पीखर का किनारा
कछुए की आँख में
खिलता कमल

लीफ इशू 5 दिसंबर 2024

Rupa Anand

रुपा आनंद

three days of kohra :
suddenly the mountain range

तीन दिनों तक कोहरा :
अचानक पहाड़ शृंखला



tranquil river :
so much is keeping me alive

शांत नदी :
मुझे जीवित रखने के लिए बहुत कुछ

(transcreation)

R. Suresh Babu

आर. सुरेश बाबू

earth day–
the excavator unearths
a green banyan

The Asahi Shimbun

पृथ्वी दिवस–
एक हरा पीपल
जड़ समेत बाहर

द असाही शिमबुन

(transcreation)



autumn sunset
grandpa refills
his clay chillum

haikuNetra Journal Issue 1.2

शरद की साँझ
मिट्टी की चिलम भरते
दादा

हाइकु नेत्र जर्नल इशू 1.2

Sankara Jayanth Sudanagunta

शंकर जयंत सुदनगुंटा

night curfew
the descent
of fog

रात्री कपर्यू
धुंध का
अवरोहन



miscarriage
looking for the gods
of justice

गर्भपात
न्याय के देवी की
तलाश में



on deaf ears no more father's words

बहरे कानों पर अब पिता के शब्द नहीं

(translation)

बहरे कान पिता के शब्दों को तरसे

(transcreation)

Shiva Bhusal

शिव भुसाल

recent layoff —
the weight of the kids
climbing his back

Frogpond 47.3, 2024

ताज़ा छँटनी
बच्चों का चढ़ता भार
उसकी पीठ पर

फ्रॉगपॉड 47.3, 2024



first walk together
a droplet of rain
on a wisteria flower

EJCA Haiku Competition Anthology, 2024

साथ चहल कदमी
ओस की एक बूँद
विसटेरिया फूल पर

इ जे सी ए हाइकु कॉम्पिटिशन ऐन्थॉलॉजी, 2024

(transcreation)

Srinivasa Rao Sambangi

श्रीनिवास राव संबंगी

deep inhale
deep exhale
balloon vendor's yoga

Under the Basho, 2018

गहरा श्वास
गहरा निष्कासन
गुब्बारे वाले का योग/प्राणायाम

अन्डर द बाशी, 2018



temple street
a beggar sells
his disqualifications

Akitsu Quarterly, Winter 2019

मंदिर की सड़क
अपनी अयोग्यता बेचता
एक भिखारी

अकितसु क्वार्टली, विन्टर 2019

Tejendra Sherchan

तेजेन्द्र शेखन

the prison
and my world
I see no difference

Five Fleas Itchy Poetry, Ed. Roberta Beach Jacobson, January 06, 2025

कारागार
और मेरी दुनिया
मुझे लगे समान

फाइव फ्लेस इचि पोएट्री, एडिटर, रोबर्टा बीच जैकब्सन, 06 जनवरी, 2025



Thomas Smith

थॉमस स्मिथ

father's gravestone
mother's name added
forty-five years later

पिता की कब्र
माँ का नाम जुड़ा
पैंतालीस साल बाद



rain for days
field of mushrooms
in the lawn

दिनों तक बारिश
कुकुस्मुत्तों की फसल
मेरे बगीचे में

Tuyet Van Do

त्वीट वार्न डीघ

meditation
on the rooftop
morning rain

छत पर
ध्यान मगन
सुबह की बारिश



summer drizzle
in the parking lot
car imprints

गर्मी की बौछार
पार्किंग लॉट में
गाड़ी के निशान



bilingual haiga/tanka art
द्विभाषीय हाइगा/तनका आर्ट

Sankara Jayanth Sudanagunta
शंकर जयंत सुदनगुंटा



हाइकु : संकरा जयंत , आर्ट: तेजी

हाइगा शब्द दो शब्दों से मिलकर बना है हाइ और गा। हाइ शब्द का अर्थ है हाइकु जो जापनी कविता की एक समर्थवान विधा है और गा का तात्पर्य है चित्र। इस प्रकार हाइगा का अर्थ है चित्रों के समायोजन से वर्णित किया गया हाइकु। वास्तव में हाइगा' जापानी पेंटिंग की एक शैली है, जिसका शाब्दिक अर्थ है-'चित्र-कविता'।

Sankara Jayanth Sudanagunta

शंकर जयंत सुदनगुंटा



art and senryu: Sankara Jayanth Sudanagunta

हाइगा शब्द दो शब्दों से मिलकर बना है हाइ और गा। हाइ शब्द का अर्थ है हाइकु जो जापनी कविता की एक समर्थवान विधा है और गा का तात्पर्य है चित्र। इस प्रकार हाइगा का अर्थ है चित्रों के समायोजन से वर्णित किया गया हाइकु। वास्तव में हाइगा' जापानी पेंटिंग की एक शैली है, जिसका शाब्दिक अर्थ है-'चित्र-कविता'।

Randy Brooks

रैंडी ब्रूक्स



हाइकु : रैंडी ब्रूक्स , आर्ट कान्सेप्ट: तेजी

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Lakshmi Syer
लक्ष्मी अय्यर



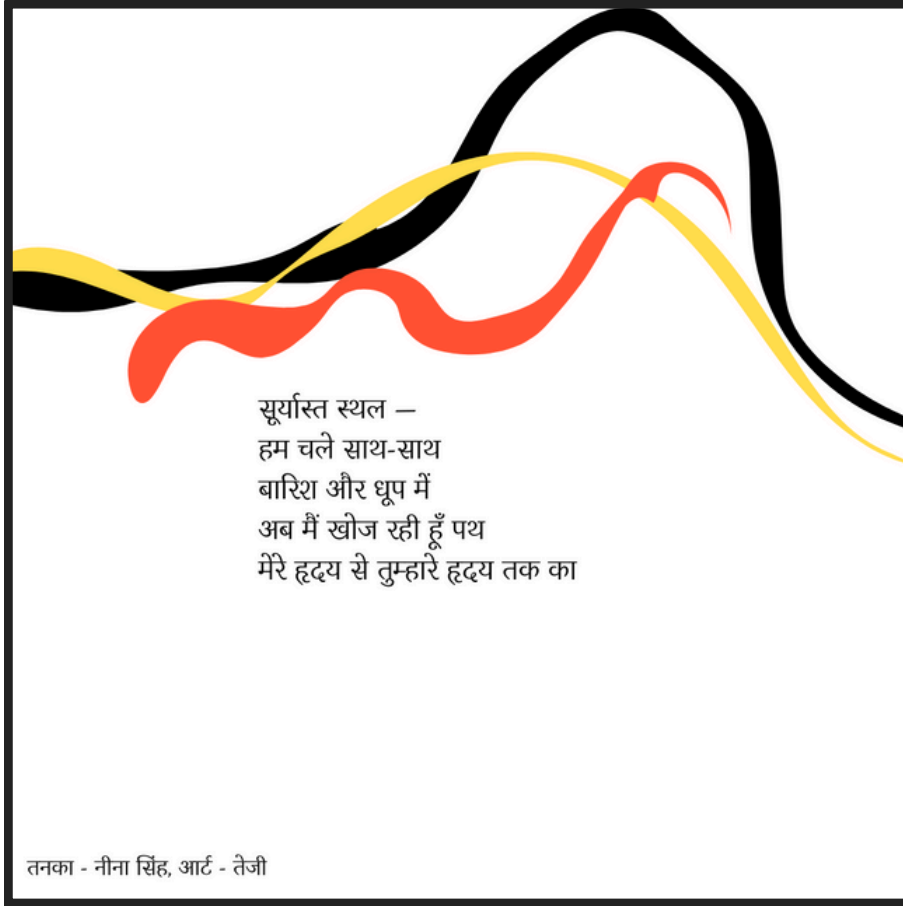
हाइकु: लक्ष्मी अय्यर , आर्ट: तेजी

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Kala Ramesh
कला रमेश



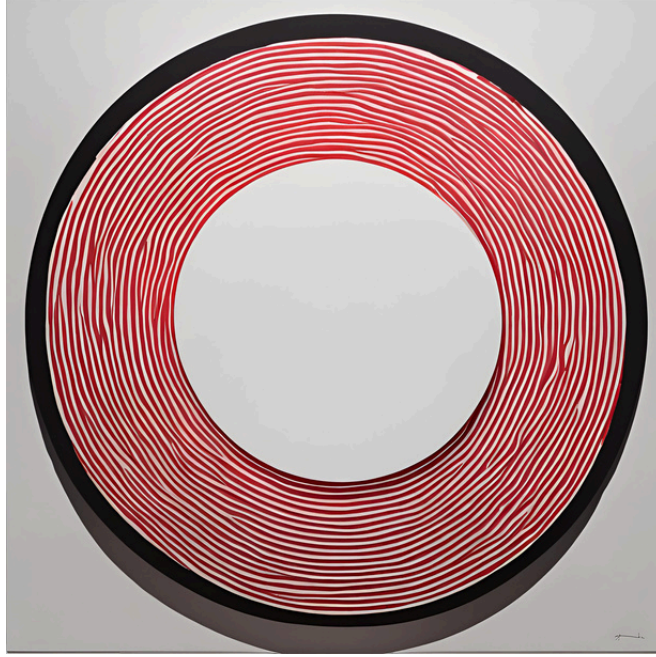
Neena Singh
नीना सिंह



Manoj Sharma
मनीज शर्मा



हाइगा शब्द दो शब्दों से मिलकर बना है हाइ और गा। हाइ शब्द का अर्थ है हाइकु जो जापनी कविता की एक समर्थवान विधा है और गा का तात्पर्य है चित्र। इस प्रकार हाइगा का अर्थ है चित्रों के समायोजन से वर्णित किया गया हाइकु। वास्तव में हाइगा' जापानी पेंटिंग की एक शैली है, जिसका शाब्दिक अर्थ है-'चित्र-कविता'।



triya anuvaad
त्रिया अनुवाद

The Translation of English Language Haiku into Hindi: An Exploration of Form and Cultural Nuances
Teji Sethi

Introduction:

When poetic forms migrate from one soil to another, they undergo a transformative journey. Haiku, originating in Japan, found its way to India, where it adapted to the region's distinct literary, social, and philosophical landscape. Rabindranath Tagore, in 1919 during his visit to Japan, discovered this concise poetic form and brought it back as a gift to India's thriving literary scene. He also wrote a book titled, *Japan Yatre*, where his appreciation of this Japanese short form found a mention. Tagore translated Japanese haiku into Bengali, his native language, effectively rebirthing haiku in India. This marked the beginning of haiku's evolution in Indian literature.

Later on, several poets like Agyeya and Satyabhushan Verma started adopting and writing this poetic form. Interestingly long before haiku came to India, Punjabi literature terrain was already blooming with three-lined verses such as *Mahiya* and *Tappe*. It was only after 1919, the five-seven-five syllabic structure was embraced by the native poets or Haikukaars. They skillfully leveraged the syllabic constraint to craft evocative images that invited contemplation. The integration of haiku into Hindi literature yielded profound benefits, fostering cultural, social, and philosophical adaptations.

Haiku in translation: Japanese – English – Hindi

The sonic similarities between Japanese and Hindi languages facilitate seamless translation, with Devanagari script providing both clarity and precision. The Japanese-Hindi linguistic affinity thus eases Haiku's adaptation to Indian experiences and sensibilities. However, the translation practice of ELH into Hindi has given birth to two schools of thought.

1. Traditionalists who adhere to the five-seven-five syllable count, creating profound reflections.
2. Innovators who deviate from this structure, pioneering novel poetic forms.

Deviation from the five-seven-five structure could be attributed to various reasons:

To convey intense themes that transcended syllabic constraints
Challenge conventional norms and push creative boundaries
Overcome perceived limitations in expressing complex ideas
Experimenting with innovative structures and forms
Breaking free from traditional constraints
Exploring new ways to express modern themes and experiences

Challenges in Translation:

The translation of English haiku into Hindi poses unique challenges and opportunities, as it requires not only linguistic skills but also cultural sensitivity and an understanding of the emotional resonance of the original work. When I began translating my own work in 2018, it sparked a diverse reaction from the Haikukaars. Purists distinguished it as 'transcreation' rather than translation, citing my prioritization of meaning over form, which sometimes necessitated deviations from the traditional syllable count.

Inspired by fellow poets writing English Language Haiku (ELH) without strict syllable counts, I ventured into translating their works into Hindi and created Triya, a space for innovative haiku and other Japanese short form translations. However, traditionalists insisted that translations adhere to the conventional five-seven-five syllable structure, even if the original didn't. This dilemma was resolved during a conversation with Jane Hirshfield, organized by Triveni Haikai India on translation practices and challenges, where she emphasized: "Any attempt at translation is more valuable than leaving a great haiku inaccessible to readers." Empowered by her words, I embraced the challenge of translating ELH into Hindi more passionately and this year we complete four years of Triya with more than 200 poets' work translated into Hindi.

Approaches to Translation

Literal Translation: This approach focuses on translating words directly. While it can preserve the original structure, it may fail to capture the nuances and emotional depth of the haiku. A literal translation often reads awkwardly and may not resonate with Hindi readers.

Consider this English haiku:

deep in raga
sudden applause
startles the singer
— Kala Ramesh

Haiku in English: The First Hundred Years 2013

Its literal translation would be:

गहरे राग में
अचानक तालियों का बजना
गायक की चींका देता

gehre raag mein
achaanak taliyon ka bajna
gaayak ko chaunka deta

(transliteration)

Translator's Note: This word-for-word translation of the haiku might not appeal the sensibilities of Hindi readers, who value emotional depth. To convey the singer's absorption in raga, a more evocative term is needed. In an attempt to translate the singer's immersive state followed by his amazement, I arrive at two versions:

राग में तल्लीन
गायक की चौंकाता
तालियों का गर्जन

राग में तल्लीन
तालियों का गर्जन
गायक की चौंकाये

raag mein talleen
gayak ko chaunkata
taaliyon ka garjan

raag mein talleen
taaliyon ka garjan
gayak ko chaunkaye

(transliteration)

The first version was finally published in Triya as it works both ways when you read aloud

राग में तल्लीन/गायक की चौंकाता तालियों का गर्जन
raag mein talleen /gayak ko chaunkata taaliyon ka garjan

and/or

राग में तल्लीन गायक की चौंकाता/तालियोंका गर्जन
raag mein talleen gayak ko chaunkata/ taaliyon ka Garjan

Translating Emotional Resonance: The emotional depth of haiku is another critical aspect that can be challenging to convey in translation. Words and phrases that evoke specific feelings in English may not do so in Hindi. A successful translation must capture the same emotional weight, often requiring the translator to rephrase, or condense the phrase.

Consider this English haiku:

fissured fields
watering the crop
with his tears

— Brijesh Raj
World Haiku Review, 2016, Shintai Haiku

The literal translation of the senryu would be:

दरारों भरे खेत
फसल की पानी देता
अपने आंसुओं से

dararon bhare khet
fasal ko paani deta
apne aansuon se

(transliteration)

However, a more impactful version would be:

खेत में दरारें
वह सींचे फसल
आंसुओं से

khet mein dararein
wah seenche fasal
aansuon se

(transliteration)

Translator's Note: Here the use of a single word 'Seenche' (watering) transforms the translation, distilling the poem while preserving its emotional essence. It demonstrates the power of precise word choice in translation.

Adaptation: This method involves reimagining the haiku to suit the cultural and linguistic context of Hindi. By replacing certain images with those that are culturally relevant, the translator can create a work that feels fresh and engaging while still reflecting the original's spirit.

Consider this English senryu:

the war dead
sitting where they died
painless

— Mike Gallagher
Bones' 21

This senryu was published in Triya after trying out multiple versions.

युद्ध में शहीद
उसी स्थल पर स्थिर दफन
दर्द रहित

युद्ध में शहीद
उसी स्थल पर दफन
दर्द रहित

yuddh mein shaheed
usi sthal par sthir/dafn
dard rahit

yuddh mein shaheed
usi sthal par dafn
dard rahit

(transliteration)

Translator's Note:

Mike's senryu commemorates the war dead. To preserve cultural sensitivity, I reframe the Hindi translation:

Original (English): Sitting where they died.

Literal Hindi Translation: जहां मरे उसी जगह पर बैठे/ Jahan mare usi jagah par baithe

Culturally Reframed Translation: उसी स्थल पर स्थिर/ दफन Usi sthal par sthir/dafn (Stable/buried in the same place)

By replacing the literal translation with "Usi sthal par sthir/dafn," we honor the Indian cultural reference to war heroes, recreating a poignant image that resonates with local nuances.

Collaborative Translation: Engaging native speakers or poets in the translation process can yield richer results. Collaborative efforts can help bridge cultural gaps and ensure that the translation resonates on multiple levels, maintaining both form and meaning. Since the inception of Triya, I have been collaborating with poets on translations of their poems.

Consider this English senryu:

old age home
a leaf falls
into the silence

— Neena Singh
failed haiku, Volume 7, Issue 80

For this senryu, I had worked with the poet through multiple versions to arrive at this version (suggested by the poet):

वृद्धाश्रम
एक पत्ता गिरता है
मौन में

vridhashram
ek patta girta hai
maun mein

(transliteration)

which to me sounded telly. To make it more visual we finally agreed at this version:

वृद्धाश्रम
मौन में गिरता
एक पत्ता

vridhashram
maun mein girta
ek patta

(transliteration)

Transcreation: Effective transcreation of haiku achieves emotional resonance and semantic equivalence in the target language, mirroring the source language's impact. This process aligns with localization principles, where the translated content is tailored for the target audience's cultural, linguistic, and contextual nuances. Transcreation allows translators balance creative freedom with fidelity to the source, ensuring that the haiku's core message resonates. The below mentioned haiku have been transcreated to fit into the syllabic structure of five-seven-five.

Consider these six haiku by these poets including my own:

1.

last night's storm —
mother sweeps away
the broken nest

— Geethanjali Rajan
First Place, Raedleaf Poetry India Award, 2013

बीता तूफान - 5
माँ सुबह बुहारे - 7
टूटा घोंसला - 5

beeta toofan
maan subah buhare
toota ghonsla

(transliteration)

2.

house on sale
the weeds bloom
while they can

— Ravi Kiran
Triya Monsoon Edition' 24

बिकाऊ घर - 5
उगते खरपात - 7
पाकर मौका – 5

bikau ghar
ugate kharpaat
paakar mauka

(transliteration)

3.

stars adrift
in the chill of night
last diary entry

— Anjelee Deodhar

बहते तारे - 5
रात के कंपनी में - 7
अंतिम लेख – 5

behte tare
raat ke kampan mein
antim lekh

(transliteration)

4.

abandoned shrine
Gods as lost
as us

— Shobhana Kumar
A Sky Full of Bucket Lists

तजा मंदिर - 5
देव भी असहाय - 7
मानव जैसे – 5

taja mandir
dev bhi asahaya
maanav jaise

(transliteration)

5.
temple in ruins
a brook nearby
brims with lotus

— Teji Sethi
The Heron's Nest, Volume XXIV, Number 1: March 2022

जीर्ण मंदिर - 5
कमल से बौराई - 7
पास की नदी - 5

jeernd mandir
kamal se baurayi
paas ki nadi

(transliteration)

6.

drifting sands
sometimes the poem
writes itself

— Debbie Strange
Winning Haiku, 2023 Drifting Sands Wearable Art and Haiku Contest

बहती रेत- 5
कई बार कविता - 7
स्वयं को लिखे - 5

behti ret
kayi baar kavita
swayam ko likhe

(transliteration)

Note: In Hindi half – word/sound is excluded while counting the syllables.

Conclusion:

The translation of English haiku into Hindi is a multifaceted endeavor that goes beyond mere linguistic conversion. It demands an appreciation for the art of poetry, an understanding of cultural contexts, and a sensitivity to emotional nuances. Through thoughtful adaptation, translators can create haiku that not only retain the spirit of the original but also speak meaningfully to Hindi-speaking audiences. Ultimately, this process enriches both languages and fosters a deeper appreciation for the art of haiku across cultural boundaries.

Glossary:

Japan Yatre: A Trip to Japan

Mahiya: A three-lined metric verse from Punjab infused with rasas of longing and separation

Tappe: Indian semi classical vocal form sung mostly by songstresses, known as baigees, in royal courts

Devnagari: An Indic script used in the Indian Subcontinent

Haikukaars: Hindi poets who write haiku (Hindi word for haijin)Bottom of Form

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picture: teji

Poets' Gallery कवि चौपाल

Abhijit Seal

Abhijit Seal teaches English literature at the Department of English, Pragiyotish College, Guwahati, Assam, India. As a Phd Scholar in Cotton University, Guwahati and aspiring poet, Seal has published numerous edited book chapters, articles and poems in reputed UGC Care Listed, Scopus, WOS indexed journals of national standards and international acclaim. His academic areas of interest include Children's Literature, American Literature, Queer Literature, Dalit Literature, Partition Literature, War Literature, and Writings from Northeast India etc. He is a regular contributor of poems and short stories of varied subjects in Indian Literature (published by Sahitya Akademi, A National Academy of Letters), Criterion, Madras Courtier & TMYS Review etc..

Abha Prakash

Abha Prakash is a former teacher of English Literature, a mother, and a lover of nature and pets. Having grown up in Civil Lines, Delhi, she received her doctorate from the University of Saskatchewan, Canada in 1994. In response to an inner call, she relocated to a town of simple living near the Bay of Bengal, South India, in 2002, where she continues to reside. Her poems, articles, and literary criticism have appeared in diverse literary journals and anthologies such as Indian Review, ARIEL, The Explicator, Kitaab.org, Auroville Today, Friday Flash Fiction, and Indian Literature. Her book, Post 2000 Poetry of Dissent has been published recently by Peter Lang.

Ana Drobot

Ana Drobot is since 2015-2021 counted in Haiku EuroTop - the Top of the most creative haiku poets. Started writing haiku in 2014. Published 4 haiku poetry volumes: "Japanese Thoughts/ Ganduri Japoneze", 2016, Argonaut Publishing House, Cluj-Napoca. "Plimbari/ Walks/ Promenades", Editura Press Image, Bucuresti, 2017. Drumul spre Japonia/ Towards Japan, Editura Fast Printing, București, 2020. Soapte pe alei/ Whisper on the Alleys/ Chuchotements dans les ruelles, Bucuresti, 2020.

Anthony Lusardi

Anthony Lusardi lives in Rockaway, NJ. His poetry has appeared in *Modern Haiku*, *Frogpond*, *hedgerow*, *bottle rockets*, and *The Paterson Literary Review*. He has four haiku chapbooks; his latest is entitled 'raindrops from yesterday.' Copies can be purchased by email at lusardi133@gmail.com.

Baisali Chatterjee Dutt

Baisali Chatterjee Dutt is a domesticated nomad who writes, edits, dabbles in theatre and teaches. Her poetry has been published in various anthologies and magazines, print as well as online. Baisali is currently the Creative Consultant at Sri Sri Academy, Kolkata where she also teaches drama. She also is the creative writing and theatre facilitator at The Creative Arts Academy.

Chen-ou Liu

Chen-ou Liu is the author of five books, including *Following the Moon to the Maple Land* (First Prize, 2011 Haiku Pix Chapbook Contest) and *A Life in Transition and Translation* (Honorable Mention, 2014 Turtle Light Press Biennial Haiku Chapbook Competition). His tanka and haiku have been honored with many awards.

Debbie Strange

Debbie Strange (Canada) is an internationally published short-form poet and haiga artist whose creative passions connect her more closely to the world and to herself. Please visit her archive at debbiemstrange.blogspot.com.

Devoshruti Mondol

Devoshruti Mandal, an English Educator with 14 years of experience and a versatile freelance content writer. Her poetic journey began in late 2019, exploring the realm of haikai. Despite intermittent progress, her passion persists. She reads, writes, and shares her poems, seeking a haven for her art. Join her journey on @trolleytalesofficial, where her words bloom."

Elliot Diamond

Elliot Diamond is a retired doctor/ acupuncturist, with most of the past acupuncture training by the 'Blind Acupuncture Association of Japan'. For many years he was medical provider and percussionist for various anthropologists and worked with cultures ranging from the Tibetans to the shamans of Peru and Mexico and Native American tribes. After years of studying Japanese acupuncture his haiku/haiga expression began. Other passions and joys include being a musician, focusing on ethnographic and avant-garde jazz compositions. There is true joy with bubbling down the essence of thought and feeling to a haiku poem and possibly merging with visuals and vision.

Fatma Zohra Habis

Fatma Zohra Habis live in Algeria. She loves poetry and Japanese culture. Her specialty is physics. Several haiku and tanka poems have been published in prestigious journals around the world, such as The Enchanted Garden and The Sacred Dragonfly THE Daily foundation, The LEAF journal, haikuKATHA.

Goran Gatalica

Goran Gatalica was born in Virovitica, Croatia, in 1982 and currently resides in Zagreb, Croatia. He finished both physics and chemistry degrees from the University of Zagreb and proceeded directly to a PhD program after graduation. He has published poetry, haiku, and prose in literary journals and anthologies. Gatalica has received many honors and awards for his poetry and haiku, including the Dragutin Tadijanović Award, the Croatian Academy of Sciences and Arts for the poetry book Kozmolom (2017), the honor "Haiku Master of the Month" (Rikugien Gardens and Biei, NHK WORLD TV, Japan, 2016 and 2017), Basho-an Award (Tokyo, Japan, 2019 and 2020), Katanogahara Monogatari Award (4th Star Haiku Contest, Katano, Japan, 2023).

Gauri Dixit

Gauri Dixit is a software professional from Pune, India, who enjoys expressing herself through various poetic forms, including free verse, haiku, haibun, tanka, and tanka prose. Her work has appeared in publications like Spillwords, Stanzaic Stylings, Oddball Magazine, Glomag, Narrow Road, HaikuKATHA, Asahi Haikuist Network, and Under the Basho. In 2018, she published her first poetry collection, "In My Skin I Find Freedom," which earned her the Reuel International Prize for Best Upcoming Poet. Gauri loves traveling and capturing moments through photography.

Gareth Nurden

Born in Wales, UK in 1988, Gareth Nurden has been writing poetry since his teenage years and has recently undertaken writing Haiku and Senryu. Though still early into his journey into short poems, Gareth has had pieces published in many journals and websites in several countries worldwide including India, Wales, Canada, New Zealand and more.

Govind Joshi

Govind Joshi is a mariner and navigates ships around the world for a living. He lives in Dehradun, India and loves nature, gardening, travel and poetry. His Japanese short form poetry has been published in many popular print and online journals.

Jerome Berglund

Jerome Berglund has many haiku, senryu and tanka exhibited and forthcoming online and in print, most recently in the Bottle Rockets, Frogpond, and Modern Haiku. His first full-length collection of poetry Bath tub Poems was just released by Setu Press.

Joanna Ashwell

Joanna Ashwell, a writer from the north-east of England. Recent collections of her published poetry include her tanka collection ('Every Star' available on Amazon) and two Cherita collections (River Lanterns and Moonset Song, available on Amazon). She has won awards for her poetry and has been on the Touchstone Award shortlist for individual haiku. Her short form poetry of haiku, tanka, Haibun and Cherita appear widely both in print and online journals. She is on the selection team for the Canadian Tanka journal Gusts.

Joseph Howse

Joseph Howse lives in a Canadian fishing village, where he keeps cats, honeybees, and cold-hardy fruit trees. His writing ranges from haiku to a series of computer programming books published by Packt (Birmingham & Mumbai). Joseph's debut novel, The Girl in the Water, won the 2023 Independent Press Award for Literary Fiction. He is now working on a sequel, The Circus and the Atom. You can read more about his novels and poetry at <https://nummist.com/stories/>.

Kala Ramesh

A Pushcart Prize nominee, Kala Ramesh is the Director of Triveni Gurukulam Mentorship Program 2021 and Triveni Haikai India. Her book Beyond the Horizon Beyond was shortlisted for the Rabindranath Tagore Literary Prize (2019). Published by HarperCollins India, the forest I know, is her latest book.

Katherine E Winnick

Katherine E Winnick is a widely published Japanese short form poet based in Brighton, UK. Katherine is also Co-Editor, Curator and Proofreader at The Wee Sparrow Poetry Press

Lakshmi Iyer

Lakshmi Iyer likes to live in the breath of words and sounds that speak of her observations, experiences and inner silences. She is the co-editor of 'amber i pause'. Her interview, 'New to Haiku: Advice to Beginners' by The Haiku Foundation can be read [here](#). She had her palette of 31 Indian poets sharing their poems in the recent August, 2023 Per Diem of The Haiku Foundation [here](#).

Manasa Kaliki

Manasa Kaliki is an author and poet located in India. She predominantly writes Haiku, and focuses on topics such as 'Nature', and 'Relations', and her observations on life. Her haiku have been published in places such as Haikuniverse, Cold Moon Journal, and Daily Haiku (LEAF).

Manoj Sharma

Manoj Sharma, a public accountant by profession lives in Kathmandu, Nepal. He has been published in Modern Haiku, Frogpond, Akitsu Quarterly and numerous other journals of respect.

Maria Cristina Pulvirenti

Maria Cristina Pulvirenti is an Italian poet, who lives in Catania in Sicily (Italy). She's an English teacher in a secondary school. She has published two books of poems, titled: "E così l' Ikebana", a book of Japanese poems (haiku, tanka, senryu, sedoka, katauta, keiryu, baishu, bussokuseikika, choca, gogyoshi, Gogyohka, haisan, and haibun) and another titled "Sembianze in fuga". Her poems are published in some international esteemed magazines like Cold Moon Journal, Haikuniverse, Scarlet Dragonfly Journal, Autumn Moon Journal, Failed Haiku Journal, Shadow Pond Journal, Five Fleas Ichty Poetry Journal, and Synchronized Chaos Journal. Her poems are also published in some national anthologies, and she has received honorable mentions.

Mircea Moldovan

Mircea Moldovan is 63 years old, from a small town in Romania; now living in the country. She what's called a self-taught person, and this is perhaps one of the reasons why she came to haiku. She has been writing for about two years; for her haiku has become a way of life. She has learnt English language by herself.

Mile Lisica

Mile Lisica was born in 1986. Lives in Banja Luka, Bosnia and Herzegovina. Published six books of love poetry and six books of haiku poetry. Haiku published in more than fifty world magazines. Multiple award-winning.

Monica Kakkar

Monica Kakkar (she/her/hers) values her freedom and peace. Her haiku and short poetry have won awards, reached the final shortlist, been translated in three languages, and published in four continents. Her works have appeared on a cedar pole, window cling, garden listed on the National Register of Historic Places, library displays, tear-off-strip flyers at poetry festival, online gallery of viewing stones appreciation, community farmers' market on Earth Day, Historical Society's fundraising day, immersive projection-projects event, journals, anthologies, magazines, newsletters, booklets, curated blogs, among others. She enjoys location independence. She has no social media presence except LinkedIn. [//www.linkedin.com/in/monicakakkar](https://www.linkedin.com/in/monicakakkar)

Nalini Shetty

Nalini Shetty is a stay-at-home mom who lives in Mumbai. She has been exploring Japanese short forms since 2017. Her work has been appreciated by various well-known Japanese short form journals.

Neena Singh

Neena is a banker turned poet, her haiku, senryu, tanka, cherita, haiga and rengay are regularly featured in journals and magazines. She has self-published two books of poetry—"Whispers of the Soul-The Journey Within" and "One Breath Poetry. She runs a nonprofit for the education and health of underprivileged children.

Paul Callus

Paul Callus is a retired teacher who lives in Malta, Europe. He has been active in the literary field for around 50 years. He writes poetry, short stories, and lyrics for songs, mostly in English, Maltese, and Italian. His work has been published in various anthologies, journals and online sites. He is an active member in several international poetry groups. He is also a translator and proofreader.

Dr. Randy Brooks

Dr. Randy Brooks is Professor of English Emeritus at Millikin University in Decatur, Illinois, where he teaches courses on haiku and Japanese poetics. He and his wife, Shirley Brooks, are publishers of Brooks Books and co-editors of Mayfly haiku magazine. His most recent books include *Walking the Fence: Selected Tanka* and *The Art of Reading and Writing Haiku: A Reader Response Approach*.

Ravi Kiran

Ravi is an Electronics Engineer and is a working professional. All things Japanese - from Bonsai to Japanese kitchen knives fascinate him. Haiku - which is a journey for Ravi is also a means of unwinding in the midst of his professional routine. Ravi's haiku are featured in leading international journals.

Robert Hirschfield

Robert's haiku have appeared in *Presence*, *Modern Haiku*, *Haiku Canada Review*, *Time Haiku*, *Bones*, *Noon* and other publications.

Robert Witmer

Robert Witmer has lived in Tokyo, Japan, for the past 45 years, having served as a Professor of English at Sophia University until his retirement in 2022. His poems have appeared in many journals and anthologies. His second book, *Serendipity*, a collection of prose poetry pieces and haiku sequences, was published in March 2023. His first book of poems, *Finding a Way*, was published in 2016. Both books are available at Amazon and from the publisher, Cyberwit.net.

Rupa Anand

Rupa Anand is a spiritual seeker living in New Delhi. An animal and nature lover, her poems have been published in spiritual journals and international publications. Her interests are gardening, birding, photography, travel (when possible) and cats. <https://www.instagram.com/rupa.anand>

Richard L. Matta

Richard L. Matta was raised in New York's rustic Hudson Valley, attended university (chemical engineering), and practiced forensic science. A Pushcart and Touchstone poetry nominee, his haiku publications appear in many international journals including Modern Haiku, Frogpond, Heron's Nest, HaikuKATHA, and elsewhere. He resides in San Diego, California.

R. Suresh Babu

R Suresh Babu is a resident of Thiruvalla, Kerala. He works as a graduate teacher in English at Jawahar Navodaya Vidyalaya in Chikmagalur, Karnataka. He has published his haiku, senryu, haiga, Gembun and Cherita in anthologies and various journals.

Sankara Jayanth Sudanagunta

Sankara Jayanth Sudanagunta is a multidisciplinary artist from Hyderabad, India, striving to center his mind through art in an increasingly chaotic world. As part of this journey, he explores various mediums of expression. He blends writing with animation, existential crises with painting, and a love for nature with poetry—all fueled by a thirst to discover whether his voice can ever fully capture his feelings and thoughts. Reading and writing Japanese short-form poetry, such as haiku and related forms, brings him a contentment he has rarely experienced elsewhere. His haiku, senryu and haiga are published widely in literary journals. He is active on social media and goes by the username @coffeeandhaiku.

Shiva Bhusal

Shiva grew up in Nepal and is currently based in Bellevue, WA. He works as a software engineer and dabbles with writing. His works have been previously published in Frogpond, Haiku Canada Review, Modern Haiku, South Florida Poetry Journal, and elsewhere. Besides software engineering and writing, he plays competitive cricket for a club based in Seattle.

Srinivasa Rao Sambangi

Srinivasa Rao Sambangi is well known as a haiku poet in India and overseas. He has over 800 haiku and senryu published in various international journals like Frogpond, Modern Haiku, and The Heron's Nest. Srinivasa won several haiku awards including the winner in the VCBF haiku contest in the international category in 2022 and first place in the Sharpening the Green Pencil Haiku Contest in 2023. His debut book "forget-me-nots" was published in 2022. Currently, he lives in Hyderabad, India

Tuyet Van Do

Tuyet Van Do lives in Australia. Her work has appeared in Time Haiku, Pure Haiku, cattails, Synchronized Chaos, Scarlet Dragonfly Journal, Cold Moon Journal, Narrow Road, FreeXpresSion, haikuniverse, Poetry Super Highway, Take Five, The Bamboo Hut, Under the Basho among others. She was nominated for the Touchstone Award for Individual Poems 2022.

Tejendra Sherchan

Tejendra Sherchan was born in Chhisbang village in the Myagdi district of Nepal. He completed his bachelor's in psychology and English Literature from Tri-Chandra College in 1993. As an aspiring haiku poet, he started to write haiku from April 2024. Some of his haiku and senryu have been published in major English journals—Five Fleas Itchy Poetry, Asahi Haikuist Network, The Mainichi Japan's Daily and more. Currently he lives in Kathmandu. His city boasts of many world heritage sites endorsed by UNESCO.

