

# MODERN NEPALESE POEMS AND PAINTINGS: CANONS AND CONTEXTS

Abhi Subedi

Central Department of English  
Tribhuvan University

## Preview

The main objective of the paper is to explore the commonalities in the artistic experiences of the poets and artists in this country. In this connection some landmarks that are very important from the point of view of introducing the new modes in poetry and art have been chosen. The modern experience is the subject of the study.

Most of the leading painters are mentioned in the paper, but not all the poets who have written well-known poems in the modern period. But those selected here represent the trends and modes in writing. Their craft, and their methods of organizing the experience and projecting the sense of irony demonstrate how they and their contemporaries have written over half a century. Their works are fairly representational from this point of view, but they by no means represent exhaustively the peculiarities and variations that exist in modern Nepalese poems. The main thrust of this paper then is the exploration of the common experience of the poets and artists in Nepal since the fifties.

A response to western influences does not mean an emulation of the styles and modes of painting and writing introduced through education. The modern artists and poets in this country have instead found the western training a useful opening for presenting experiences and expressing and exercising freedom in terms of the choice of the subject and the structure of the discourse, whether that be in the form of language or colours and lines. The modern education has come in handy for the writers and artists for asserting their individualities in relation to the cultural and physical contexts as well. Thus a study of modernism in Nepalese arts and poetry is a study of the trials and tribulations, crises and successes experienced by poets and artists. In short, this paper is a study of the creative response to modernism in Nepal.

### The Early Context

I allude to a poem and a painting to begin with. The poem was written in the fifties, some years after the democratic change in Nepal in 1950. The painting was executed towards the close of the fifties and exhibited in the early years of the sixties. The poem goes like this:

#### THE PRACTICE OF SCULPTURE (*Shilpa-Śādhana*)<sup>1</sup>

Slowly striking the chisel,  
tap, tap, tap,  
the sculptor steps back from time to time  
to regard the image he carves,  
pleased, grave, discontented by turn.  
On this the fifteenth of Chaitra  
a great procession passes by,  
at Pashupati the Gita sings  
the glory of action's way,  
in every quarter the Pandava roars,  
clamouring for the rights.  
At half-past one the radio gives out  
the programme for the Buddha Jayanti,  
at Anandakuti the sermons run on,  
but still it does not cease:  
the sculptor's tap, tap, tap.  
Though the Pope may send from Rome  
a message of Christmas greetings,  
some Asian lands still bathe in blood:  
it is only on paper pages  
that the Bible goes abroad.  
But Buddha, Jesus, Krishna give  
their blessings to the tapping sound,  
and a statue of Gandhi, smiling down,  
pronounces his "Amen."

(Kedar Man Vyathit. Trans. Michael Hutt)

In a painting entitled "Twilight" (1962) a world of a different nature spreads across the canvas. This is an unusual twilight created by Bangdel. The imagery is drowned into the abstract form. The coloured shapes and the brush strokes give the painting a pattern. The colours themselves, not the images, spring up to the eyes of the viewers and influence the mind. The colours have emotional appeal, but the abstraction of the normal in terms of the use of colour and patterns presents a picture that exists in the experience - an

unusual kind of experience for the Nepalese viewers. There were many others like this “Twilight” in the exhibition in the year 1962 at Saraswoti Sadan, Kathmandu. I am referring to Lain Bangdel’s abstract paintings of the early sixties.

The poem of Vyathit presents an artist persona who is aware of the changing world, but who also knows that he has to concentrate on his work, his sculpture. The picture of the times appears, or takes a shape out of the sculptor’s chiselling, expressions emerge out of his carvings. The contrast between the wide world - east and west, Christianity, Hinduism and Buddhism, and secularism embodied in the personality of Gandhi become the atmosphere, the canons which determine the artist’s work. But he is himself. He knows that sculpting is a craft. The poet knows that this poem is a sculpture and he is a sculptor. Tap, tap, tap is his cosmic impulse. This marks a revolution in the craft, the craft of poetry. The artist’s experience of chiselling through the raw material into a shape is written by a poet here. It is a very important creative phenomenon.

The sculptor steps back and examines. He is careful. He has desire. He has involvement and love. The twilight in the painting is a self-conscious work. Different from the *pauwā* or the narrative themes of the Chitrakar’s social ethos and the representational portraits, this abstract work presents an art form of a different order. Vyathit’s contemporaries Laxmi Prasad Devkota and Bala Krishna Sama had already revolutionized the concept of presenting the twilight of consciousness in the complex forms of poetic structures: They saw

... Poetry’s tangible image,  
 the speech of the cosmos incarnate,  
 beauty and joy I witnessed,  
 but what could I do? I could not touch her feet,  
 no words of strong love could I find,  
 I could not fly, could not dissolve in the Goddess.  
 Poetry, Poetry, was it an illusion,  
 that sight of your lovely incarnation: If so,  
 when came such joy? I could not guess,  
 at such joy in the world,  
 except the bliss which springs from your touch.<sup>2</sup>

(Bala Kirshna Sama. Trans. Michael Hutt)

The joy emanates from the structure, the lovely ‘incarnation’ of the poem. A craftsmanship and vision is combined. Sama who was a painter himself, whose representational works, the most well-known is *Jharnā*, show an

utmost care for meticulous details and naturalism. He says of "Poetry and Painting"<sup>3</sup> like this:

When I want a shapeful dream I write poetry,  
And when I want a dreamlike shape I paint;  
When I want you to speak to me I write poetry,  
And when I want you to smile with me I paint;  
When I want to cry for you I write poetry,  
And when I want you to cry for me I paint;  
When I want to touch your heart I write poetry  
And when I want to catch your sight I paint;  
When I want to die for the living I write poetry,  
And when I want a life for the dead I paint;  
So poetry and painting go side by side  
As the very moon and her moonbeam-  
In poetry soul is the painting  
and in the painting soul is the poem,  
And so, my love, my eye is your painting,  
And my heart your poem.

(Translated by Laxmi Prasad Devkota)

Devkota explored the potentialities of language as a medium of presenting experience. He painted lyrics and landscapes with the mythical images and the complex networks of experiences in the background. Colours are abundant in his poems. The range is broad. In the seeming spontaneity and the so called little thoughts for the crafts, his poem takes a shape, a form and a pattern:

A bird flies in the ashen day: it turns to gold  
and sings new songs of the human future,  
unmoving, a tree raises one finger:  
it points to immortal sunbeams  
which have attained their own enlightenment,  
and are flung out now for the world.  
With these rays I weave a net  
of emotion in my heart.<sup>4</sup>

+ + + +

Look at the whorish dance  
of shameless leadership's tasteless tongues,  
watch them break the back of the people's rights,  
When the black lies of sparrow-headed newsprint  
challenge Reason, the hero within me,

with their webs of falsehood,  
 then my cheeks grow red, my friend,  
 as red as glowing charcoal.  
 When voiceless people drink black poison,  
 right before my eyes,  
 and drink it through their ears,  
 thinking that it is nectar,  
 then every hair on my body stands up,  
 Like the Gorgon's serpent hair.<sup>5</sup>

(Trans. Michael Hutt)

There were no parallel experiences for the painter. Chandra Man Maskey was painting narrative themes and making portraits when Sama and Devkota were painting their experiences in poems. The poets were developing a self-reflective attitude already in the fifties. This self-reflection, and a desire to portray oneself in the poems either in the form of the figure or in the form of the emotions recollected in a linguistic structure, was not the Nepalese paintings of that period. As early as 1948 Siddhicharan Shrestha wrote this poem, a self-portrait with a powerful sense of irony in which the poet combines features and linings with the contours of emotions, the anthropomorphic form with the sense of irony, and the self reflection with a sense of parody. To my mind this was probably one of the most unique and powerful poems to appear at that time. The title of the poem is "*Mero Pratibimba*" or "My Reflection" which goes like this:

Looking as though  
 he had lost something,  
 forgotten something  
 who is that coming along the path?

Walking like a dog  
 Buying pain with injernity  
 who is that coming along the path?

Like a rock upon two sticks  
 and a pumpkin over the rock  
 and pulled by children  
 saying that it's a man  
 who is that coming along the path?

Oblivious of Truth  
welcoming only falsehood  
Descending down  
but claiming that I'm ascending  
polluting the air around  
unable to look and see the surroundings  
who is that coming along the path?

A shape without beauty  
A language without feelings  
A man without soul  
thoughts closed on all sides  
that's my own image  
coming along the path.

(My Translation)

The poets had clearly adopted a new technique for presenting a sense of irony and expressing the desire for expansion and self-reflection. But the modern consciousness appeared in art and poetry in a somewhat similar manner in the decades that followed.

### **Nepali Modernism: Modes and Mediums**

Nepali modernism in literature and art is influenced partly by western education and partly, and very importantly, by the changes in the contexts of writing and painting. In literature the western education has exerted the most dominant influence in bringing about changes in the modes of writing and also in the extension of the mediums of writings, as seen in the choice of the genres. Poetry is probably the strongest genre of literary writing. The influence of English language and the study of English literature in the colleges and universities has made the process of getting an exposure to the movements in the western schools of literary writing a possibility. Indian influence has been instrumental in many respects, too. Nepali artists obtained access to Indian colleges and universities, but what they learned at the arts colleges in India was not necessarily the Indian influence. There they also learned the western modes of painting, and the techniques in terms of the use of figures, drawings and colours. Most of the contemporary artists who have introduced modernism in Nepalese arts received their education in Indian arts colleges.<sup>6</sup> Half a dozen artists received education in Paris, London and other western cities after initially getting their formal training in India. Several of them have exhibited their works abroad.

Both in Nepali literature and arts, some features appear to be common in terms of the choice of the medium and the adoption of the canons and the recognition and rejection of the contexts. In both Nepali poetry and arts, the modernism can be noticed in the rejection of the outer space without inner substance. The expressionistic dimension of Nepalese poetry and art is a very remarkable feature of Nepali modernism. In this context it should be mentioned that the Nepali poets and artists showed a tendency to alter the normal contexts of their creation. This was a difficult task, but it was not without rewards and challenges, either. By choosing to alter the contexts and to adopt new canons of writing and paintings, the poets and artists were deliberately, and for good reasons, opting for a crisis that results from the adoption of the radical modern and the rejection of the normally established context. Through the adoption of the new canons and the choice of new contexts the Nepalese poets and artists experienced an interesting dimension of crisis and by the same token the essence of the new mode of creation.<sup>7</sup>

Self-reflection and the recognition of the other medium as a possible model for one's own work, for extending its scope, was another important feature of modernism in Nepalese poetry and art. The writers recognized that there is a commonality of experience in their works and the modern paintings of different schools. As early as the sixties Nepali writers seemed to have begun to recognize that their writing was different from a modern canvas only in terms of its medium, not in terms of organizing the experience and showing concern for the changes in the contexts of creation. Indra Rai wrote:

The relationship between arts (poetry, painting and music), and their confluence is a natural phenomenon. Such a relationship can be explained in three stages. Firstly, the two are present in any one form. Secondly, technical commonalities exist between them. Thirdly, the *āyāmik* (the third dimensionalist) writers make endeavour to incorporate the expressionistic and technical modes of the other forms of arts into their writings. At this stage, the linguistic discourse between the paintings and literature is the most preferable option. We are not contented with the outer form of literature. We are concerned with its inner dimension. We do not simply want a surficial pictorial and melodious commonality. We want the commonality at the levels of paintings and music as art forms.<sup>8</sup>

(My free translation)

Indra Rai specifies a painting by each of the following artists as the model for literary writing by saying, "we want the *āyāmik* literature to be like this." The painters are Manet, Cezanne, Gauguin, van Gogh, Matisse,

Duchamp, Picasso, Kandinsky, Paul Klee and Bangdel.<sup>9</sup> The wide range of artists from the naturalists or impressionists, down to the abstractionist modern artists like Paul Klee, that Indra Rai has selected as the model for literary writing, shows the modern Nepali writers' concern with the problem of discovering the metaphor for presenting experiences and the hidden energy of forms. Indra Rai's stories and his colleagues (Bairagi Kanhila and Iswor Ballabh's) poems were supposed to represent the *āyāmik* writing. Though it does not necessarily show all the virtues that Indra Rai may like it to possess as an *āyāmik* poem, the following extract from a poem by Bairagi Kanhila shows the poet's concern for a metaphorical presentation of experience and the use of language for that purpose:

Although I send myself to war  
in inner conflict, mere inner conflict,  
I make Vesuvius and Bali erupt;  
to leaping floods of flame I offer  
the parallel lines of harrowing evil  
from the maps of life  
which cause the fever and giddiness,

the angering dullness of impotence,  
in the eyes of the people filling the market,  
the brown sea of their eyes.  
With a touch of ice they dry up the Nile  
in the palm of the hand,  
they accumulate time in a clod of being.

This ocean of countless cursed eyes,  
I feel impelled to smash it to ripples,  
to set fire to flame with fragments of waves,  
fire and conflagrations!  
To offer up life at life's demand,  
Then once more, to life, to life.

But the guilty are mired in damp shadows  
in this small yard, feet bound by compromise,  
their eyes poured out into footprints,  
their lives emptied out down both sides of New Road,  
empty pots lie still here and there,  
the market of people held tight in their eyes,  
picking a fight, the blows of the Gita,

Arjun's star lit in every eye,  
 halting the sun for an instant,  
 on the canvas reversed, at Kurukshetra, in life.<sup>10</sup>

(Translated by Michael Hutt)

The modern painters too sought like the writers to share the poet's experience by using even the poetic lines - the language in the canvases as a form of collage to articulate that experience. I allude to Uttam Nepali's paintings exhibited at NAFA under the title "Poet, Poetry and Painting" in 1975. The canvases presented a unique configuration of experience in terms of sharing it with the poets. Other poets have used the painting experience and the painters have used the poetic experience in different modes of expression. But the most important modes appear in their treatment of the mediums - the language and the canvas.

Both poems and paintings became abstract and complex after the sixties. Whether that was a direct response to the socio-political changes taking place in the country or not has not yet been studied carefully. But the poets since then treated language not as a vehicle of communication but as a vehicle of the discontinuous sequence of experience. Reality was presented as elusive, and the language was not its medium of becoming manifest but a reality itself. The poet was interested in the character of language as possessing inner potencies. So through the language the poet does not depict but experiences. Here is an extract from Mohan Koirala's poem available in English translation, even though it is not the best example to show the use of language as the vehicle of discontinuous sequence of experience. But this extract shows how the poet weaves his own experience round the experiences structurally embodied in what may be called the language of literature in different cultural contexts of the world:

I remember and write,  
 forget and erase.

An epic play was staged in that theatre  
 where Kalidasa wrote without success;  
 the great music of that stage  
 where Shakespear sang despairing,  
 joyous stories amid a sea of sorrow,  
 the stage where Vedavyasa aimlessly  
 laid the foundation stone,  
 and where a novice now sings  
 with busy, fresh desire,  
 playing the violin of Gandak and Koshi.

Now I am beneath some arena of that future,  
writing, erasing, pondering my board.  
Oh Himalaya, King of Mountains,  
hiding in a fringe of clouds,  
oh frost-singing lands, abode of snow,  
where our emotions and pleas are numbed  
by cold love in the musk deer chase,  
where we have consumed the useless with relish,  
and found the tasteless delicious.

For hours the debate can be heard:  
casting meaning on meaning,  
dividing reason from reason,  
they have pondered the cause.<sup>11</sup>

(Translated by Michael Hutt)

Poems of his contemporaries variously create complex canvases of experience. Language functions as an end in some and as a metaphor of experience in others. Painters too treated their canvases as the search for a new mode of experience and a new metaphor. They made abrasive use of strident colours. Their motifs demanded emotional and intellectual outlets. The prominent green and blue dramatizing the overtly elongated forms of destruction and war in Manuj Babu Mishra's canvases; the elimination of imagery and metaphor in the abstract expressionism of Laxman Shrestha; the dramatization of the predicament of man and woman in today's world through the dismantling or distortion of forms and imageries in an almost surrealistic manner in Sashi Shah's paintings; the extension of the colour and forms and the creation of collage forms to extend the perception of the mind itself in Uttam Nepali and Krishna Manandhar's paintings, the Tantric abstractionism and the use of Hindu sacramental pigmentation in Batsa Gopal Vaidya's paintings, the expressionist use of colours and the mask figures not evoking the ritualistic and the revelatory energy but only as the variations in the colour structuralism in Indra Pradhan's paintings, the anthropomorphic dimension of the interrelated forms in Sashi Kala Tiwari's paintings, all show a new mode of presenting experience in Nepalese arts as in the Nepalese literature of the modern times. The SKIB (Sashi, Krishna, Indra, Batsa) exhibition of 1971 was the first ever meeting of the modern Nepali writers and painters. At this meeting in the NAFA hall, Naxal, poets and artists exchanged their experiences about the conditions of creating in different mediums, and discovered their commonalities.

### The Contemporary Picture

I begin with Kiran Manandhar's paintings. The canvas is *pāhāde kāgat*, a specially designed canvas of the ancient Nepali rice paper. Tendrils, wood and rough linings form the canvas. There is compromise, tension and continuity in the paintings. The anthropomorphic forms appear in most of them. The use of four colours create the drama. There is not so much brush strokes as the placement of colours and forms. But still there is their sweeping movement. The paintings loom out of the *pāhāde kāgat*. Sometimes there appears an intimation of the element of depth. Most importantly, there is a projection of the multiplicity of moods. The rejected materials find a place of prestige. There is the projection of shifting moods, without the concentration of a single experience of estrangement and alienation noticed in the works of the artists discussed above. His earlier works have a great similarity with the modernist painters, from whom he is now departing. Probably he is pioneering a way towards a post-modernistic perception of arts in the Nepalese context.

The younger poets are not shy about presenting the recognizable form of experience. Moods are clearly perceptible. There is an element of subtle parody rather than a complex irony in their poems. A single anthropomorphic form usually dominates the entire canvas or the whole poem. The same voice, the same colours and expressionistic modes of expression move around the canvas and the canvases of the poems are not crowded. The lines are bold and clear. They do not mix too many colours. .... but it speaks in relation to other colours, the moods used in the poem. Let us take some examples:

Why do these strange children  
bear the silence of pain in their eyes?  
Why do their mind's dumb voices cry  
that the wounds on their feet have not healed,  
that their mothers and fathers who left seeking faith  
have not returned from other towns?

These children's lips should bear smiles,  
new buds should bloom in their cheeks,  
why do they try to hide their hands,  
wearing on one side a shower of rain,  
on the other a slap of wind?

Books should be tucked under their arms,  
but now they can go nowhere, they cannot rise

above the town which fills their eyes.  
All they need is a mind  
to be able to see,  
a warm human embrace  
a father's sweet kiss,  
and a breast of mother's milk.<sup>12</sup>

(Ashesh Malla. Trans. Michael Hutt)

The single metaphor spreads across the poem. A poignant yet simple perception gives the poem its strength. The scale of the problem is not vast. But the sense of urgency gives the poem a relevance. The sense of urgency appears to be the dominant theme in many poems in contemporary times. The lines are conspicuous, the concerns are immediate, the awareness is an experience that is present in unmixed fresh colours. The imageries are obvious. Communication is the goal. The living history is the impulse. Language does not represent the disjuncted experience, because there is no need for it to do so. Such is the new mode of painting in contemporary Nepali poems. Some extracta:

We've lost the mother's loving arms  
brother's hands  
sister's blessings  
and in return  
received a red flag  
a settlement dirty like a container  
and our own pawned heads back.  
Our present  
stands at the threshold  
of victory and defeat  
our journey for freedom  
begins here at long last.  
We who are just freed from slavery  
need  
salvation! salvation!!  
salvation again !!!

from these dark  
haughty statues  
standing in our way!  
We need freedom  
from these masters by birth.

We've a country  
dirty like a container,  
we should shine it like the moon  
colour it like a flower  
nothing's difficult  
we've the martyrs' blessings  
but then shouldn't we correct ourselves first?  
We who are awakened into light  
after living long in darkness  
with the perceptions still hazy,  
aren't we stepping upon the fire  
unaware?  
One thing worries me  
the deceptive *mārichas* are still active  
So I declare  
now - at this moment  
in the name of the martyrs  
we should alter our own ways  
we should salvage our own selves!<sup>13</sup>

(Dinesh Adhikari. My translation)

Still more urgent, touristic, ironical is the following extract. It parodies the times we are experiencing in Nepal today:

Respected visitor,  
this is Kathmandu Valley.  
Here there are three cities:  
Kathmandu, Lalitpur and Bhaktapur.  
Please cover your nose with a handkerchief,  
no sewage system is possible,  
the building of toilets has not been feasible.  
Our next five-year plan has a clean city campaign:  
could you make a donation?<sup>14</sup>

(Min Bahadur Bista. Trans. Michael Hutt)

The preoccupations of a poet are also parodied in this manner:

... flowers of many colours bloom,  
bees are buzzing, birds are singing,  
the sky is clear and spotless,  
the river flows by swiftly ...

... but pardon me please, oh poet,  
I break the flow of your poem,  
to ask you - are you quite well?<sup>15</sup>

(Bimal Shrestha Niva. Trans Michael Hutt)

Another important feature of the modern Nepalese poetry is the voice of women. The women themselves writing about the predicament of women has given this mode of writing a new strength. The patronizing male voice about the women is being questioned. I quote fully a poem written by a contemporary woman poet. The original poem is written in Newari language.

**So that the troubles may not spill over<sup>16</sup>**

Everyone asks me  
questions.

This one echoes-

why are you like the sky before the downpour today?

I've often said-

pain has no language.

It's something to be felt

in the restlessness

in the sufferings

in the agony of death

borne by the sacrificial fowls,

buffalo, bulls and he-goats.

I pack up my troubles

like mustard seeds

in a bag

that even the kind words

said to me in my troubles

pierce through

spilling all the content

leaving nothing in the bag

and I distribute them

mixing with the tears

with the words

with the sobbings

with the sighs

with the silence

among those whom I regard as mine.

Once again

I become an empty mustard bag

like the sky emptied of the rain  
 clean like the floor freshly shined  
 tight like the belt of cotton cloth  
 and shine up like the face of a mother  
 just returned from the dooryards of death  
 after the bitter-sweet taste of maternity.

Indeed

with the mustard seeds of pain  
 pressed hard within me  
 I fall like the drops of lamp oil  
 on the path of life.

How can the wicks burn without oil?

How can life flow smoothly devoid of experience?

So I fill up my troubles

Like the mustard seeds

in bags

within and without me.

(Pratisara Sayami. My translation from Nepali)

In Ragini Upadhyay's paintings, similarly, the woman herself is presented as the embodiment of irony. Her acceptance of the roles and her own fantasies are her traps. In abstract structures a Nepali woman's mind is projected through the semiotic features and the iconic value of colours, figures and shapes. The exquisite design and the cheerfulness is both a compromise and joy in her paintings. Nevertheless, "the bags of troubles" are indicated through various signalling features. Sashi Kala Tiwari's paintings present the bluish world of relationship. The forms enter into relationship with each other through the tonal design and the coherent structure of imageries. A woman speaks through the male forms creating the most effective irony in her paintings.

### Conclusion

The relationship between painting and literature in Nepal is not a new phenomenon. the narrative structure of the epic poems, the devotional and folk motifs in songs and hymns are also the common feature of the classical Nepali paintings. The canvases open up new vistas. Through the semiotic relationship of forms and the subjectmatters, the viewer very easily transforms the traditional paintings and those done especially by the Chitrakars into language. So the commonality of experience is very easily perceptible in the classical Nepalese paintings and poetry. As discussed in this paper, the modern arts too show the commonality between the poets and

the painters as a real phenomenon. But the contest, the situation, the changing education pattern and the desire to communicate with the wide world have to be considered especially in any discussions about the commonality between the modern Nepalese poems and paintings. The art show in galleries and the untiring efforts of the artists to create an entirely new context for their work have dramatically changed the situation.

The publication of magazines, poetry readings and the wider range of the poet's working pattern have altered the poet's contexts too. They are looking for new canons. They have established some already. Closer ties between the poet and the painters will create new awareness about the creative experience and the relevance of the other medium to the enrichment of each's own art form.

### Notes

1. Kedar man Vyathit. "The Practice of Sculpture," in *Himalayan Voices: An Introduction to Modern Nepali Literature*, trans. and ed. Micahel James Hutt (Berkley Los Angeles Oxford: University of California Press, 1991), 71-2.
2. Bala Krishna Sama. "From Sight of the Incarnation," in Hutt, 36-37.
3. "Poetry and Painting," *Indreni*, 1(1956), 28.

Poet Laxmi Prasad Devkota has translated his own most well-known poems as well as those of the leading Nepali poets of his times like Lekh Nath Poudyal, Sama, Sidhicharan Shrestha, Bhim Nidhi Tiwari, Bhikshu, Vyathit, Madhav Ghimire and others in this bilingual edition. Two out of the total eight issues of this magazine were bilingual, and Devkota was the translator of the poems. His translation of his own poems presents an interesting study of creative writing in English by Nepali poets.

4. "Prayer on a clear morning in the month of Magh," in Hutt, p. 51-52.
5. "Mad," in Hutt, p. 55.
6. Narayan Bahadur Singh, *Samasamayk Nepali Citrakalako Itihas: A History of Contemporary Nepali Paintings* (Kathmandu: Royal Nepal Academy, 1976), p. 226. Singh presents a list of all the well-known artists' names and their art schools in India, and one in Dacca.
7. Abhi Subedi, "The Structure of Communication in Nepali Poetry and Paintings" (in Nepali), *Kavita*, 37(1992), 5-12.
8. Indra Rai, *Kathastha* (Darjeeling: Shyam Brothers for Nepali Sahitya Parisad, 1972), p. 98.
9. p. 100

Indra Rai is regarded as the principal architect of the Tesro Ayam movement in Nepali literature. His stress on the quality of literary

writing being closer to a painting had an impact on the works of the poets who worked closely with him. The dismantling and distortion of the familiar linguistic structure in writing, especially in his stories and the poems of his colleagues, have given rise to a question whether literary communication can take place through the breaking of the familiar forms as in modern paintings, or, if it does, how does it project it? Some problems are examined in the paper.

10. "People shopping at a weekly market," in Hutt, p. 106-7.
11. "The Snow Peak's Blood-Red," in Hutt, p. 97.
12. "To the Children," in Hutt, p. 153-54).
13. "Yatrako yo Modma", *Kavita*, 37(1993), 17-18.
14. "Thus a Nation Pretends to Live," in Hutt, p. 157.
15. "Are You Quite Well, Oh Poet?" in Hutt, p. 152.
16. "Dukha Pokhielaki Bhanera" (in Nepali), *Samakālin Sāhitya*, 2(1993), 137-38.

Pratisara is a well-known contemporary Newari poet who has produced a number of collections of her poems so far.