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## Appendix 1

The present dataset of Indian poetry in English anthologies consisting the year, title, editor(s), and publisher's names was created with the assistance of two main sources: a) a rigorous examination of the "Chronology of Significant Publications, Journals, and Events, 1947-99," included in Bruce King's *Modern Indian Poetry in English* revised edition (355-387), and b) a close study of forty-six issues (1972 to 2020) of the annual bibliography "India," compiled by Shyamala A. Narayan and published within *The Journal of Commonwealth Literature*. The missing publications from 2003, 2004, and 2005 were identified through thorough cross-referencing with the catalogue/database available at *WorldCat*® (worldcat.org) and through the respective publishers' websites, wherever available. In total, the task required a careful combing of over 1,500 pages to locate anthologies classified among other types of literary publications.

The following abbreviations have been used in the publishers' column throughout the dataset for consistency:

- B : Bombay (Bombay is used in place of Mumbai)  
 C : Calcutta (Calcutta is used in place of Kolkata)  
 ND : New Delhi  
 OUP : Oxford University Press  
 WW : Writers Workshop  
 UW : United Writers

Year	Title of the Anthology	Editor(s)	Publisher
1918	<i>India in Songs: Eastern Themes in English Verse by British and Indian Poets</i>	Theodore Douglas Dunn	H. Milford
1918	<i>The Bengali Book of English Verse</i>	Theodore Douglas Dunn and Rabindranath Tagore	---
1927	<i>An Anthology of Modern Indian Poetry</i>	Gwendoline Goodwin	J. Murray
1935	<i>An Anthology of Indi-Anglian Verse</i>	A.R. Chinda	---
1945	<i>The Peacock Lute: Anthology of Poems in English by Indians</i>	V.N. Bhusan	B: Padma Publications
1947	<i>This Strange Adventure: An Anthology of Poems in English by Indians 1828-1946</i>	Fredoon Kabraji	London: New India Pub. Co.

<b>1951</b>	<i>Meet My People: Indian Folk Poetry</i>	Devendra Satyarthi	Mangalore: Chetana Prakashan
<b>1958</b>	<i>Modern Indian Poetry: An Anthology</i>	A.V. Rajeswara Rau	ND: Kavita
<b>1959</b>	<i>Modern Indo-Anglian Poetry</i>	P. Lal and K.R. Rao	ND: Kavita
<b>1962</b>	<i>Penguin Modern Poets 2</i>		London: Penguin Books
<b>1963</b>	<i>An Anthology of Commonwealth Verse</i>	Margaret O' Donnell	London: Blackie and Son
<b>1965</b>	<i>Young Commonwealth Poets</i>	P.L. Brent	London: Arnold-Heinemann
<b>1966</b>	<i>Ten Years of Quest</i>	Abu Sayeed Ayyub and Amlan Datta	B: Manaktalas
<b>1967</b>	<i>Commonwealth Poets of Today</i>	Howard Sergeant	London: John Murray
<b>1968</b>	<i>New Voices of the Commonwealth</i>	Howard Sergeant	London: Evans
<b>1969</b>	<i>Poems From India</i>	Daisy Alden	New York: Thomas Crowell
<b>1969</b>	<i>Modern Indian Poetry in English: An Anthology and a Credo</i>	P. Lal	C: WW (Second edition, 1971)
<b>1970</b>	<i>The Golden Treasury of Indo-Anglian Poetry</i>	V.K. Gokak	ND: Sahitya Akademi (Reprint 1978, 1983)
<b>1970</b>	<i>Pergamon Poets 9: Poetry from India</i>	Howard Sergeant	Oxford: Pergamon Press
<b>1971</b>	<i>Indian Verse in English</i>	Shiv Kumar	C: WW
<b>1971</b>	<i>Modern Indian Poetry in English: An Anthology and a Credo</i> (Expanded edition)	P. Lal	C: WW
<b>1972</b>	<i>Measure 3: Young Poets of India</i>	Howard McCord	Ohio: Tribal press
<b>1972</b>	<i>Indian Poetry in English: 1947-1972</i>	Pritish Nandy	ND: Oxford and IBH Publishing Company
<b>1972</b>	<i>Contemporary Indian Poetry in English: An Assessment and Selection</i>	Saleem Peeradina	Quest 74 (January) and B: Macmillan (Reprint 1977)
<b>1973</b>	<i>The Shell and the Rain: Poems from New India</i>	David Cevert	London: Allen & Unwin
<b>1973</b>	<i>Indian Poetry in English Today</i>	Pritish Nandy	ND: Sterling
<b>1974</b>	<i>Indo-English Poetry in Bengal</i>	K.C. Lahiri	C: WW
<b>1974</b>	<i>An Anthology of Indo-English Poetry</i>	Gauri Deshpande	ND: Hind Pocket Books



<b>1974</b>	<i>Modern Indian Poetry (60 poets from fourteen indic languages translated into English)</i>	Pritish Nandy	ND: Arnold- Heinemann
<b>1974</b>	<i>New Writing in India</i>	Adil Jussawalla	ND: Penguin Books
<b>1975</b>	<i>The Voice of the Indian Poets: An Anthology of Indian Poetry</i>	Pranab Bandyopadhyay	C: WW
<b>1975</b>	<i>Twenty-One Indo-Anglian Poems</i>	V.K. Gokak	Madras: Sahitya Akademi
<b>1976</b>	<i>Green Snow: An Anthology of Canadian Poets of Asian Origin</i>	Stephen Gill	Cornwall, Ontario: Vesta Publications
<b>1976</b>	<i>New English Poetry by Indian Women</i>	P. Lal	C: WW
<b>1976</b>	<i>Ten Twentieth Century Indian Poets</i>	R. Parthasarathy	ND: OUP (Reprints: )
<b>1976</b>	<i>An Anthology of Indo-English Love Poetry</i>	Subhash C. Saha	C: Prayer Books
<b>1977</b>	<i>Aftermath</i>	Roger Weaver and Joseph Bruchac	New York: Greenfield Review Press
<b>1977</b>	<i>Indian Verse in English: A Contemporary Anthology</i>	Syed Ameeruddin	M: Poets Press
<b>1977</b>	<i>Strangertime: An Anthology of Indian Poetry in English</i>	Pritish Nandy	ND: Hind Pocket Books
<b>1977</b>	<i>Hundred Indian Poets: An Anthology of Modern Poetry</i>	Pranab Bandyopadhyay	ND: OUP and IBH Co
<b>1977</b>	<i>Women Poets in India</i>	Pranab Bandyopadhyay	C: UW
<b>1978</b>	<i>Hers: Indian Perspectives: An Anthology of Poetry in English by Indian Women</i>	Mary Ann Dasgupta	C: WW
<b>1978</b>	<i>New English Poetry by Indian Men</i>	P. Lal	C: WW
<b>1978</b>	<i>3 Poets: Silgado, d'Gama Rose, Rodrigues</i>	Adil Jussawalla	B: Newground
<b>1980</b>	<i>New Dimensions in Indo-English Poetry</i>	O.P. Bhatnagar and Vikramraj	Mysore: Commonwealth Quarterly
<b>1980</b>	<i>Two Decades of Indian Poetry: 1960-1980</i>	K.N. Daruwalla	ND: Vikas
<b>1980</b>	<i>Indian Poetry in English: A Literary History and Anthology</i>	A.N. Dwivedi	ND: Arnold- Heinemann (9 editions published between 1980-1983)
<b>1980</b>	<i>Indian Verse by Young Poets</i>	Pranab Bandyopadhyay	C: UW

1981	<i>Only Connect</i>	Guy Amirthanayagam and S.C. Harrex	Centre for Research in the New Literatures in English, Adelaide and Honolulu
1981	<i>Indian Poetry in English Today (Second Reprint)</i>	Pritish Nandy	ND: Sterling
1981	<i>19 Poets: An Anthology of Contemporary Indo-English Poetry</i>	Keshav Malik and Manohar Banjopadhyay	ND: Pachi Prakashan
1981	<i>New Voices in Indo-English Verse</i>	Syed Ameeruddin	Madras: Poets Press
1982	<i>Modern Trends in Indo-Anglian Poetry</i>	H.S. Bhatia	Khanna, Punjab: Sita Publications International
1982	<i>Ivory Tower: An Anthology of Modern English Poems</i>		Tamil Nadu: Kambuja International
1982	<i>Rising Columns: Indian Poets in English</i>	O.P. Bhatnagar	Amravati: Kala Publications
1983	<i>Voices of Emergency: An All India Anthology of Protest Poetry of the 1975-1977 Emergency</i>	John Oliver Perry	B: Popular Prakashan
1984	<i>Indian Poetry in English: An Anthology</i>	Anil Ganguly	ND: Atma Ram
1984	<i>Indo-English Poetry Today: Voices Old and New</i>	Suryakanta Nayak	Cuttack: Puspa Prakashini
1984	<i>Centre and Circumference</i>	Keshav Malik	ND: Authors Guild of India
1984	<i>New Voices of Indian Poetry</i>	Rajendra Awasthy, J.P. Das and Suresh Dhingra	ND: Vikas
1984	<i>Prevalent Aspects of Indian English Poetry</i>	H.S. Bhatia	Khanna, Punjab: Sita Publications
1985	<i>The Ruptured Silence: An Anthology of Contemporary Poetry</i>	Laxmi Narayan Mahapatra	Berhampur, Orissa: Poetry Time Publications
1985	<i>Poetry Festival India</i>	Shrikant Verma	ND: Indian Council for Cultural Relations
1986	<i>Resonances: An Anthology of Contemporary Poetry</i>	Laxmi Narayan Mahapatra	Berhampur, Orissa: Poetry Time Publications
1986	<i>The Bloom: Purple Bamboo</i>	Amal Ghose	Madras: Tagore Institute of Creative Writing

1987	<i>Bombay Poetry: Poems on Bombay City</i>	Raj Rao	B: <i>The Literary Endeavour Vol 8</i> (1986-87)
1987	<i>Nascent Warmth: An Anthology of Poems</i>	S.N. Joshi	ND: Atma Ram
1988	<i>English Poetry by Indians</i>	Fritz Blackwell and A. Wilber Stevens	C: WW
1988	<i>The Lotus: An Anthology of Contemporary Religious Poems in English</i>	Prabhu SGuptara	C: WW
1988	<i>Meet My People: Indian Folk Poetry</i>	Devendra Satyarthi	ND: Navyug Publishers
1988	<i>Indian English Poetry Since 1950</i>	Vilas Sarang	Hyderabad: Orient Longman
1988	<i>Contemporary Indian-English Poetry: An Anthology</i>	Iftikhar Husain Rizvi	Bareilly: Prakash Book Depot
1988	<i>Pancontinental Premier Poets</i>	Krishna Srinivas	Madras: World Poetry Society International
1989	<i>Poetry India: Voices in the Making</i>	H.K. Kaul	ND: Arnold-Heinemann
1989	<i>An Anthology of Indian English Poetry</i>	R.P. Singh and S.K. Prasad	Hyderabad: Orient Black Swan
1990	<i>Contemporary Indian Poetry</i>	Kaiser Haq	Columbus: Ohio State University press
1990	<i>Twenty Indian Poems</i>	Arvind Krishna Mehrotra	ND: OUP (10 <sup>th</sup> Reprint in 2012)
1990	<i>An Anthology of Commonwealth Poetry</i>	C.D. Narasimhaiah	Madras: Macmillan
1990	<i>Indian English Poetry Since 1950: An Anthology</i>	Vilas Sarang	B: Disha Books
1990	<i>Indian Poetry in English Old and New</i>	O.P. Bhatnagar and R.A. Joshi	Jaipur: Rachana Prakashan
1990	<i>Contemporary Indian-English Love Poetry</i>	I.E. Rizvi	Bareilly: Prakash Book Depot
1990	<i>Poetry of Calcutta: A Tercentenary Anthology</i>	Shivaprasad Samandder	C: WW
1990	<i>Poetry India: New Voices</i>	H.K. Kaul	ND: Clarion Books
1991	<i>Modern Indian Poetry in English</i>	K. Ayyappa Paniker	ND: Sahitya Akademi
1991	<i>An Anthology of Indo-Anglian Poetry</i>	Ashley E. Myles	ND: Mittal Publications

1991	<i>Gathered Grace: An Anthology of Indian Verse in English</i>	K.R. Ramachandran Nair	ND: Sterling
1991	<i>Rising Stars</i>	V.S. Skanda Prasad, A. Chittaranjan Sahay	Mangalore: Chetana Books
1991	<i>The Third Eye: An Anthology of Contemporary Indian English Poetry</i>	Laxmi Narayan Mahapatra	Berhampur
1990	<i>Voices: Indian Poetry in English</i>	Niranjan Mohanty	Berhampur: Poetry Publications
1992	<i>Contemporary Indian English Poetry from Himachal (English and translated)</i>	P.C.K. Prem	ND: Konark Publishers
1992	<i>Bequest</i>	Keith Fernandes and Eunice de Souza	B: Department of English, St. Xaviers College
1992	<i>The Oxford India Anthology of Twelve Modern Indian Poets</i>	Arvind Krishna Mehrotra	ND: OUP
1992	<i>Poetry India: Emerging Voices</i>	H.K. Kaul	ND: Hind Pocket Books
1992	<i>Recent Indian English Poets: Expressions and Beliefs</i>	R.K. Singh	ND: Bahri
1993	<i>Poetry India: Voices for the Future</i>	H.K. Kaul	ND: Virgo
1993	<i>An Anthology of New Indian English Poetry</i>	Makarand Paranjape	ND: Rupa
1993	<i>Indian Poetry in English</i>	Makarand Paranjape	M: Macmillan
1993	<i>In Their Own Voice: Women Poets from India</i>	Arlene Zidé and Aruna Sitesh	ND: Penguin Books
1993	<i>Kavita 93: A Selection from Contemporary Indian Poetry (26 poets; English language and translated)</i>	J.P. Das and K. Satchidanandan	ND: Virgo
1994	<i>The Oxford Anthology of Modern Indian Poetry</i>	Vinay Dharwadker and A.K. Ramanujan	ND: OUP
1995	<i>Poetry India: Voices in Time</i>	H.K. Kaul	ND: Virgo
1995	<i>Continuum: Annual Anthology of Poetry Club</i>	Manohar Bandopadhyay	
1995	<i>Twenty-Five Indian Poets in English</i>	K.S. Ramamurti	Madras: Macmillan
1996	<i>Poetry India: Voices from Within</i>	H.K. Kaul	ND: Virgo
1997	<i>Orange City Muses 1997: An Anthology of Poems by Nagpur-Based Poets</i>	Om Biyani	Nagpur: Prakash Publications

<b>1997</b>	<i>Nine Indian Women Poets: An Anthology</i>	Eunice de Souza	ND: OUP (Second edition 2001)
<b>1997</b>	<i>Poems 97: An Anthology</i>	Ravi Nandan Sinha	Ranchi: Writers Forum
<b>1997</b>	<i>World Poetry 1997</i>	Krishna Srinivas	Madras: World Poetry Society
<b>1998</b>	<i>Wanderlust: Poems from 25 Countries</i>	Ravi Nandan Sinha	Ranchi: Writers Forum
<b>1998</b>	<i>Accent on Indian English Poetry</i>	H.S. Shivaprakash	ND: Sahitya Akademi <i>Indian Literature</i> special issue (No 4, 186)
<b>1998</b>	<i>Poetry India: Voices of Silence</i>	H.K. Kaul	ND: Virgo
<b>1998</b>	<i>A Decade of Poetry</i>	Prabhanjan K. Mishra , Menka Shivdasani, Jerry Pinto, Ranjit Hoskote and T.R. Joy	B: <i>Poesis: A Journal of Poetry Circle</i> special vols. 6-7 (1997-98)
<b>1999</b>	<i>Poetry India: Voices of Many Worlds</i>	H.K. Kaul	ND: Virgo
<b>1999</b>	<i>Dayspring: An Anthology of Poems</i>	Ravi Nandan Sinha	Ranchi: Writers Forum
<b>2000</b>	<i>A New Book of Indian Poems in English</i>	Gopi Krishnan Kottoor	C: WW
<b>2000</b>	<i>The Redback Anthology of British South Asian Poetry</i>	Debjani Chatterjee	Bradford: Redbeck Press
<b>2002</b>	<i>Reasons for Belonging: Fourteen Contemporary Indian Poets</i>	Ranjit Hoskote	ND: Viking
<b>2003</b>	<i>Anthology of Contemporary Poetry from the Northeast</i>	Robin S. Ngangom and Kynpham Singh Nongkynrih	Shillong: NEHU Publications
<b>2004</b>	<i>Anthology of Contemporary Indian Poetry</i>	Menka Shivdasani	USA: Michael Rothenberg, Big Bridge
<b>2005</b>	<i>An Anthology of Indian Poems: Native Petals</i>	Jancy James, Usha Menon, and Bhaskara Prasad	Kerala : Poetree Garden
<b>2005</b>	<i>Confronting Love: Poems</i>	Jerry Pinto and Arundhati Subramaniam	ND: Penguin Books
<b>2005</b>	<i>Early Indian Poetry in English: An Anthology 1829-1947</i>	Eunice de Souza	ND: OUP

<b>2006</b>	<i>Ninety-Nine Words: A Collection of Contemporary English Poems</i>	Manu Dash	Orissa: Panchabati Publications
<b>2007</b>	<i>Give the Sea Change and It Shall Change: An Anthology of Indian Poetry in English (1951-2005)</i>	Jeet Thayil	Cambridge, MA: Fulcrum
<b>2008</b>	<i>The Bloodaxe Book of Contemporary Indian Poets</i>	Jeet Thayil	London: Bloodaxe Books Ltd.
<b>2008</b>	<i>60 Indian Poets</i>	Jeet Thayil	ND: Penguin Books
<b>2008</b>	<i>Both Sides of the Sky: Post-Independence Indian Poetry in English</i>	Eunice de Souza	ND: National Book Trust
<b>2009</b>	<i>The Golden Treasury of Writers Workshop Poetry</i>	Rubana Huq	C: WW
<b>2009</b>	<i>Brave New Wave: 21 English Poets</i>	K.V. Raghupathi	Jaipur: Enclave
<b>2009</b>	<i>Dancing Earth: An Anthology of Poetry from North East India</i>	Robin Singh Ngangom and K.S. Nongkynrih	ND: Penguin Books
<b>2010</b>	<i>Interior Decoration: Poems by 54 Women from 10 Languages</i>	Ammu Joseph, Vasanth Kannabiran, Ritu Menin and Volga Fwd Keki Daruwalla	ND: Women Unlimited
<b>2010</b>	<i>We Speak in Changing Languages: Indian Women Poets 1990–2007</i>	E.V. Ramakrishnan and Anju Makhija	ND: Sahitya Akademi
<b>2010</b>	<i>The Oxford Anthology of Writings from North East India (Vol I &amp; II)</i>	Tilottoma Misra	ND: OUP
<b>2011</b>	<i>A Collection of Indian English Poetry</i>	Radha Mohan Singh	Hyderabad: Orient Blackswan
<b>2011</b>	<i>India in Verse: Contemporary Poetry from 20 Indian Languages</i>	Antara Dev Sen	ND: <i>The Little Magazine</i> special issue
<b>2011</b>	<i>Seven Leaves, One Autumn: Poems by Seven Contemporary</i>	Sukrita Paul Kumar and Savita Singh	ND: Rajkamal English
<b>2012</b>	<i>The Harper Collins Book of English Poetry</i>	Sudeep Sen	ND: Harper Collins
<b>2012</b>	<i>These My Words: The Penguin Book of Indian Poetry</i>	Eunice de Souza and Melanie Silgado	ND: Penguin Books
<b>2012</b>	<i>Mapping the Nation: An Anthology of Indian Poetry in English, 1870-1920</i>	Sheshalatha Reddy	New York: Anthem Press (Anthem Nineteenth-Century Series)
<b>2012</b>	<i>Ten: New Indian Poets</i>	Jayanta Mahapatra and Yuyutsu Sharma	ND: Nirala Publications

<b>2013</b>	<i>Another Country: An Anthology of Post-Independence Indian Poetry in English</i>	Arundhati Subramaniam	ND: Sahitya Akademi
<b>2013</b>	<i>Indo-Australian Anthology of Contemporary Poetry: Vibrant Voices</i>	Sunil Sharma, Rob Harle and Sangeeta Sharma	ND: Authorspress
<b>2013</b>	<i>Ten: The New Indian Poets</i>	Jayanta Mahapatra and Yuyutsu Sharma	ND: Nirala Publications
<b>2013</b>	<i>The Dance of the Peacock: An Anthology of English Poetry from India</i>	Vivekanand Jha	Canada: Hidden Brook Press
<b>2013</b>	<i>Exiled Among Natives</i>	Charu Sheel Singh and Binod Mishra	ND: Adhyayan Publishers
<b>2014</b>	<i>Parallel Speech: Fifteen Younger Contemporary Oriya Poets</i>	Bibhu Padhi and Minakshi Padhi	ND: Authorspress
<b>2013</b>	<i>Scaling Heights: Anthology on Contemporary Indian English Poetry</i>	Gopal Lahiri and Kiriti	ND: Authorspress
<b>2014</b>	<i>Wings Over the Mahanadi: Eight Odia-English Poets</i>	Mangalesh Dash	B: Poetrywala
<b>2014</b>	<i>Dilli: An Anthology of Women Poets of Delhi</i>	Semeen Ali	ND: Poets Printery
<b>2014</b>	<i>Suvarnarekha: An Anthology of Indian Women Poets Writing in English</i>	Nandini Sahu	ND: Poetry Society of India
<b>2015</b>	<i>Contemporary Indian English Poetry</i>	Abhay K.	<i>The Enchanting Literary Review</i> special edition
<b>2015</b>	<i>Tattooed with Taboos: An Anthology of Poetry by Three Women from Northeastern India</i>	Chaoba Phuritshabam, Shreema Ningombam, and Soibam Haripriya	ND: Partridge India
<b>2015</b>	<i>Wild Words: Four Tamil Poets</i>	Lakshmi Holmström (translator)	Harper Perennial
<b>2016</b>	<i>40 under 40: An Anthology of Post-Globalisation Poetry</i>	Nabina Das and Semeem Ali	B: Poetrywala
<b>2016</b>	<i>Trainstorm: An Anthology of Alternative Train Poetry</i>	Amitabh Mitra	ND: Poets Printery
<b>2017</b>	<i>Home Thoughts: Poetry of the British Indian Diaspora</i>	Usha Kishore and Jaydeep Sarangi	Allahabad: Cyberwit
<b>2017</b>	<i>The Poetry of South Asia: An Anthology of Poems</i>	Perugu Rama Krishna and Sigma G.R.	ND: Authorspress
<b>2018</b>	<i>100 Great Indian Poems</i>	Abhay K.	ND: Bloomsbury
<b>2018</b>	<i>100 Poems Are Not Enough</i>		ND: PAN Macmillan

<b>2018</b>	<i>Asian Literary Society's Gems of Poesy</i>	Manoj Krishnan	ND: Authorspress
<b>2018</b>	<i>Asian Literary Society's Petals of Love: An Anthology of Poems</i>	Manoj Krishnan	ND: Authorspress
<b>2018</b>	<i>Asian Literary Society's World Peace: An Anthology of Poems</i>	Manoj Krishnan	ND: Authorspress
<b>2018</b>	<i>Confluence: An Anthology of Collaborative Poems Vol II</i>	Jairam Seshadri et al	ND: Authorspress
<b>2018</b>	<i>Plant Poetry: An Anthology by Team between Moms and Sons</i>	D. Narasimhan, Geethanjali Dilip and Akash Sagar Chouhan	ND: Authorspress
<b>2018</b>	<i>Tranquil Muse: Anthology of Poems</i>	P. Gopichand and P. Nagasuseela	ND: Authorspress
<b>2018</b>	<i>Verses on Racism, Resistance and Refugee Crisis Vol I</i>	Shamenaz Bano	ND: Authorspress
<b>2019</b>	<i>Asian Literary Society's Lyrical Dewdrops: An Anthology of Poems</i>	Manoj Krishnan	ND: Authorspress
<b>2019</b>	<i>Buoyant Bliss: An Anthology of Poems on Childhood and Peace</i>	Manthena Damodara Chary et al	ND: Authorspress
<b>2019</b>	<i>Carry Your Little Flute</i>	Meera Chakravorty and Marcus Bussey	C: WW
<b>2019</b>	<i>Confluence: An Anthology of Collaborative Poems Vol 3</i>	Sadhana Subramanian et al	ND: Authorspress
<b>2019</b>	<i>Eastern Muse: Poems from the East and North East India</i>	Malsawmi Jacob and Jaydeep Sarangi	ND: Authorspress
<b>2019</b>	<i>Float Poetry: Re-Verse the Rivers</i>	Geethanjali Dilip and Akash Sagar	ND: Authorspress
<b>2019</b>	<i>Modern Indian Poetry by Younger Indians</i>	Sudeep Sen	ND: Sahitya Akademi
<b>2019</b>	<i>100 More Great Indian Poems</i>	Abhay K.	ND: Bloomsbury
<b>2019</b>	<i>Quesadilla and Other Adventures: Food Poems</i>	Sormita Urni Ganguly	C: Hawakal
<b>2019</b>	<i>Resonance: English Poetry from Poets of Odisha</i>	Chittaranjan Misra, Jaydeep Sarangi and Mona Das	ND: Authorspress
<b>2019</b>	<i>Universal Oneness: An Anthology of Poems from Around the World</i>	Vivekanand Jha	ND: Authorspress
<b>2019</b>	<i>Untamed Thrills and Shrivills</i>	Kiren Babal	ND: Authorspress
<b>2019</b>	<i>The Vase: Anthology of Poems</i>	P. Gopichand and P. Nagasuseela	ND: Authorspress
<b>2019</b>	<i>Zephyr</i>	Jhillam Chittaraj	C: Hawakal



<b>2019</b>	<i>The Lie of the Land</i>	Gautam Karmakar	ND: Sahitya Akademi
<b>2020</b>	<i>The Bloomsbury Anthology of Great Indian Poems</i>	Abhay K.	ND: Bloomsbury
<b>2020</b>	<i>The Bloomsbury Book of Great Indian Love Poems</i>	Abhay K.	ND: Bloomsbury
<b>2020</b>	<i>Singing in the Dark: A Global Anthology of Poetry under Lockdown</i>	K. Satchidanandan and Nishi Chawla	ND: Penguin Random House
<b>2020</b>	<i>Open Your Eyes: An Anthology on Climate Change</i>	Vinita Agrawal	C: Hawakal
<b>2020</b>	<i>A Poem a Day</i>	Gulzar	ND: Harper Collins
<b>2020</b>	<i>The Great Indian Anthology Vol I</i>		ND: Half baked Beans
<b>2020</b>	<i>The World Belongs to Us: An Anthology of Queer Poetry from South Asia</i>	Aditi Angriras and Akhil Katyal	ND: Harper Collins
<b>2021</b>	<i>Witness: The Red River Book of Poetry of Dissent</i>	Nabina Das	Assam: Red River
<b>2021</b>	<i>Yearbook of Indian Poetry in English: 2020-2021</i>	Sukrita Paul Kumar and Vinita Agrawal	C: Hawakal
<b>2022</b>	<i>The Penguin Book of Indian Poets</i>	Jeet Thayil	ND: Penguin Hamish Hamilton



## Appendix 2

The study utilized information from semi-structured interviews of relevant subjects. All interviews and conversations were constructed around the listed questions in a non-exclusive manner. It covers inquiry concerning the mechanics of editing anthologies, dealing with publishers, discourse on language, poetry in the digital age, and other subjective concluding opinions. The core questions are listed below.

### On Editing

1. As a poet and an editor, what is the most tangible difference you experience while working on a personal collection of poems and editing an anthology consisting mostly of other people's poems?
2. Are there any ethical challenges you often face while working on a new anthology? Does the idea of building a literary canon, the selection and exclusion of poems ever bring up certain ethical debates inside your mind?
3. On analysis of the recent trends in poetry publication in India, it seems that more and more anthologies are now entering into a more democratic and diplomatic space, often focusing on defining a whole, a collective (e.g., Women's poetry, North East poetry, or Diaspora poetry) instead of older tendencies of promoting schools of poetry like the Bombay School or Bengali Poets. Where do you think this new desire stems from? Could it be an influence of the growing nature of political liberalism among the young people in the country?

### Dealing with Publishers

1. Since anthologies require a selection process, do publishers make any demands on editors when they are working on anthologies? Is it often entirely up to the editor, or is there a negotiation phase that goes through in the production of an anthology?
2. How far do copyright/permission laws impact the compilation of an anthology? Were there any poems that you wanted to include in your many anthologies but were not able to because of permission issues? Who negotiates with the copyright holders in this scenario – the editor, or the publisher?
3. The question of poetry market is confounding. But people seem to buy anthologies. Who handles the marketing and promotion? Are anthologies easier to market?

4. There has been a good number of new poetry anthologies published in the last two decades both in India and in the international market. It seems people are reading poetry and publishers are now more open to the idea of printing poetry books. Do you think poetry had finally become a profitable literary genre like its counterpart the novel?

#### On Language

1. Many seem to consider the medium of English and the poetry of the Indian English poets to be elitist. What are your thoughts on this accusation?
2. We have come to a point in literary history in India where more and more books are being printed in English. An anthology of Indian poetry now often consists of several poems which have been translated from other native languages, including *Dancing Earth* and *100 Great Indian Poems*. Although brilliant, they seem to exist in a grey space still, because they are not prescribed in English Literature classes in colleges or in universities. Where you locate them in this multilingual, multicultural country?
3. As a poet and an editor who is fluent in multiple languages, how do you operate during the process of creativity? Does writing in a particular language affect the way you think or approach a certain subject?

#### Poetry in the Digital Age

1. There are currently over twenty-five established Indian online journals/magazines that publish poetry including the well-known Caravan, Muse India, Jaggery, Punch Magazine etc. But the poetry is often categorized into themes – poems for awareness month etc. Even the very old and established Poetry Magazine has separate categories – poems for children, poems for teens, poems for birthdays, marriages etc. More and more online platforms are becoming didactic. What are your thoughts on poetry in the digital space?
2. Do you think it is something we should look forward to, or do you think ‘artistic expression’ in poetry is disappearing altogether?

## Conclusion

1. Poetry anthologies and the idea of the canon is problematic in the sense that the medium tries to include and exclude at the same time. When we take for example the English Romantics, the canon is stable, the poets are definite, their known great works are definite, yet quite often we see new anthologies of the English Romantic poets come out. Do you think what makes these anthologies unique is the editor's voice? Do we really need these newer anthologies at all?
2. Do you believe poetry has a future, not just in classrooms but in the public sphere?



### Appendix 3

Interview with Abhay Kumar, poet-diplomat and editor of the Bloomsbury anthologies *100 Great Indian Poems* and *The Bloomsbury Anthology of Great Indian Poems*

Interview conducted via e-mail over ten days; concluded on 19 Feb 2019.

#### On Editing

**Benjamin Karam:** Your approach to editing is always democratic and diplomatic; your selection focuses on defining a whole, a collective, instead of promoting schools of poetry (like the Bombay School or Bengal Poets) or individual poets. Where does this desire stem from?

**Abhay Kumar:** I want to read a great poem every day. I also want others to have easy access to great poems. What matters to me are poems, not poets. I am not interested in this school or that school of poetry. Great poems get written, at times by unknown poets. Great poems exist.

**Karam:** As a poet and an editor, what is the most tangible difference you experience while working on a personal collection of poems, and editing an anthology consisting mostly of other people's poems?

**Kumar:** A personal collection involves writing poems over a long period of time, revising them, sometimes over a dozen drafts, sending them to reputed literary journals, finding a publisher and then promoting the collection. It is a long process which takes years. It is often difficult to find a publisher for a personal collection of poems and getting people to buy them.

On the other hand, editing an anthology is even more difficult. It involves reading dozens of poetry anthologies to select poems, locate the poets, the publisher and the copyright holders, to seek their permissions, organize the selection, write an introduction or the editor's note, to find a publisher and promote it, and finally sending copies of the anthology to the contributing poets among other things. It needs far more greater managerial capabilities than bringing out a personal collection of poems.

**Karam:** What personal and ethical challenges do you often face while working on a new anthology? Does the idea of building a literary canon, the selection and exclusion of poems ever bring up certain ethical debates inside your mind?

**Kumar:** I have no interest in building a literary canon. I put together a new poetry anthology of the poems I love and cannot do without, mainly for myself. I have made it clear in the editor's note to *100 Great Indian Poems* and *100 More Great Indian Poems* that these are great poems

for me, others may have different taste and should put together their own anthologies of great poems. Therefore, I don't face any ethical challenges whatsoever while compiling a new anthology.

### Dealing with the Publishers

**Karam:** Since anthologies require a selection process, do publishers make any demands on editors when they are working on anthologies? Is it often entirely up to the editor, or is there a negotiation phase that goes through in the production of an anthology?

**Kumar:** Publishers have had no role in the selection process of poems for the anthologies which I have edited so far: *CAPITALS*, *100 Great Indian Poems*, *100 More Great Indian Poems* or *New Brazilian Poems*. I present the final manuscript to the publishers. They have full trust in my selection.

**Karam:** How far do copyright/permission laws impact the compilation of an anthology? Were there any poems that you wanted to include in your many anthologies but were not able to because of permission issues? Who negotiates with the copyright holders in this scenario – the editor, or the publisher?

**Kumar:** Copyright/permission laws do have an impact on the compilation of an anthology. For example I could not include 'Self Portrait' by A.K. Ramanujan, 'Station Dog' by Arun Kolatkar, 'Night of the Scorpion' by Nissim Ezekiel, and 'Postcard from Kashmir' by Agha Shahid Ali among others in *100 Great Indian Poems*, because I could not manage to get permissions to include them from their publishers for different reasons including some asking for exorbitant reprint permission fees.

On negotiating with copyright holders, it depends on the kind of agreement between the editor and the publisher. In my case, I directly negotiate with the copyright holders and give the final manuscript to the publisher.

### On Language

**Karam:** Many seem to consider the medium of English and the poetry of the Indian English poets to be elitist. What are your thoughts on this accusation?

**Kumar:** According to an estimate, today 125 million Indians speak and understand English, which is the second largest number of English speakers in the world, only after the United States of America. English is also an aspirational and link language within India as well as



across the world. The highest demand today for English learning comes from the marginalized and disadvantaged communities in India. I think English is the only truly global language. I did not speak English until I was in college in Delhi University. I started learning it in middle school. How can it be elitist? India has absorbed various languages, cultures and traditions since centuries including Sanskrit, Arabic and Persian. English is just another Indian language.

**Karam:** We have come to a point in literary history in India where more and more books are being printed in English. An anthology of Indian poetry now often consists of several poems which have been translated from other native languages, including *Dancing Earth* and *100 Great Indian Poems*. Although brilliant, they seem to exist in a grey space still, because they are not prescribed in English Literature classes in colleges or in universities. Where you locate them in this multilingual, multicultural country?

**Kumar:** There is a growing demand of English language books in India and across the world as more and more children are learning English early in their schools. Countries like Russia, China, and Brazil among others, offer English as an optional language to their primary school's students. Some countries have made it compulsory in schools. It was impossible to imagine it even a decade ago. We should celebrate multilingualism not only in India but across the world in which English acts as a thread to weave a multi-coloured tapestry of languages and cultures and becomes a medium of exchange of ideas, images and thoughts through translations. For example, *100 Great Indian Poems* brings together for the first time poems from over 3000 years of Indian poetry from 28 Indian languages translated into English. In turn, it has been translated into Portuguese, Spanish, Italian, Russian, Nepali and Irish so far, thus taking Indian poetry to the world through translations.

### Poetry in the Digital Age

**Karam:** In my research, I have so far come across over 25 established Indian online journals/magazines that publish poetry including the well-known CARAVAN, MUSE INDIA, JAGGERY, PUNCH MAGAZINE etc. But the poetry is often categorized into themes – poems for awareness month etc. Even the very old and established POETRY MAGAZINE has separate categories – poems for children, poems for teens, poems for birthdays, marriages etc. More and more online platforms are becoming didactic. What are your thoughts on poetry in the digital space?

**Kumar:** Digital age has made it possible for anyone to start publishing a literary e-zine and distribute it through social media platforms. However, it has also lowered the bar of literary

standards as anyone can publish anything and send it to us cluttering our emails and social media timelines to draw our attention. There are a number of literary magazines which are available in both print and digital media. There are also a large number of e-zines available only in digital space but are well edited and maintain good literary standards. Overall, I think, it makes publishing more democratic by doing away with literary gate-keepers. We need a fine balance. It is a double-edged sword. We must make judicious use of it.

**Karam:** Do you think it is something we should look forward to, or do you think ‘artistic expression’ in poetry is disappearing altogether?

**Kumar:** I don’t think so. There is all kind of poetry being written today as it has always been the case. Good poetry stays. A good poem lasts forever.

### Conclusion

**Karam:** As a poet and an editor who is fluent in multiple languages, how do you operate during the process of creativity? Does writing in a particular language affect the way you think or approach a certain subject?

**Kumar:** I am fluent in many languages but I write only in English. I enjoy talking and writing in English. It is a democratic language that has borrowed words from several languages. It is spoken and understood in different corners of the planet. Being a multi-lingual, I borrow words and ideas from the languages know (Russian, Portuguese, Nepali, Hindi and Sanskrit) and try to incorporate them smoothly in English.

**Karam:** As a poet and a diplomat constantly moving from places to places promoting poetry, do you believe that poetry has a future, not just in classrooms but in the public sphere?

**Kumar:** Poetry is very much present in the public sphere whether it is publication of poetry in poetry magazines, newspapers or in poetry anthologies or multi-lingual poetry festivals, *mushairas* or jingles and songs on television channels. Poetry is ever present in our lives, in various rituals in form of mantras, chants, prayers, hymns and anthems among others. It is erroneous to think that poetry is limited to classrooms. The word universe is actually *uni verse* which means one verse. Poetry sales are all-time high in the USA and the UK these days driven by renewed interest in poetry, especially among the younger generation. The first edition of *100 Great Indian Poems* has already been sold. Its sequel *100 More Great Indian Poems* is on its way.

More poetry is being written and published today than ever in the past. The answer is crystal clear, yes, poetry has a great future and it will always have.



## Appendix 4

Interview with Indian poet and fiction writer, Rochelle Potkar

Interview conducted via e-mail over 118 days; concluded on 24 February 2020

### On Editing

**Benjamin Karam:** As a poet and an editor, what is the most tangible difference you experience while working on a personal collection of poems and editing an anthology consisting mostly of other people's poems?

**Rochelle Potkar:** I am liberated of craft responsibility when editing an anthology, in the sense that the poem is written by another poet coming from another walk of life and by virtue of being in the anthology is of good/exquisite quality. All I need to do is watch for is: line breaks, punctuation checks, some logical inconsistencies, perhaps.

The second thrill is seeing snapshots of many lives together under one roof of a book.

Because I know my life, epiphanies, or muses seamlessly when working on my personal collection my focus is on many things at many levels. For instance, is this poem too similar to that one, is this poem too long? Is it prose more than poetry? Is this prose poetry? Should I convert it to haibun by adding a haiku? Where should I line-break? Is the word surprising? Is the rhythm right? Would I be thrilled to read this poem 100 times in the next 5 years and find something new every time – a new experience? Then the poem itself will shapeshift within the same words, and grow into another being within the same phrases.

**Karam:** Are there any personal and ethical challenges you often face while working on a new anthology? Does the idea of building a literary canon, the selection and exclusion of poems ever bring up certain ethical debates inside your mind?

**Potkar:** Usually a new anthology is commissioned work and I work to suit the brief. So no personal or ethical challenges. Poetry is the easiest to edit, review, perform, judge for competitions/slams, read, write, and anthologize. It's as much relief like a corporate worker would find in playing a game of table tennis or take a swim. It's relaxing.

I don't think too much of posterity – as in building canons, because when the apocalypse strikes, we have no idea what chemical it will be made up of and hence which book will burn. If the apocalypse doesn't strike, the march of time will, public amnesia will, dust in libraries will, the onslaught of new book production will. So I keep my selection criteria simple:

if it's good poetry the poet can be dead or alive, but the poem lives on the page. And a good robust poem is an epic. An epic can be made of any theme and size.

**Karam:** You mentioned briefly that you have edited anthologies of both academic (collegian) nature and also of established poets of Goa. The demands of the two are quite different, I believe. Was there any special attention that you paid to while editing the two different kinds of anthologies?

**Potkar:** It's mostly to do with the maturity of life in the writing. But not necessarily the canvas, art or craft. The Goan anthology 'Goa: a garland of poems' with Irish transcreations by Gabriel Rosenstock (Onslaught Press, Ireland) had a slew of legendary poets. Collegian writing is varied – from mature to strong to stumbling to banal to doggerels to essays. It can have a wide gap between art and craft. You will come across stellar poets who need slight nudging to promising poets who need to hone their art + craft, to deluded non-starters. The non-starters too are famous because social media and literacy are democratic, and wi-fi is free.

For collegian-anthologies I try to choose good work but inclusion is also an essential criteria, where then yardsticks are lowered so inclusion and encouragement become the criteria. Inclusion will encourage a budding poet to work better with his/her poetry. We need to have patience with poetry. So an editing back-and-forth is sought. I like workshopping on poetry to any passerby who might be interested. I believe that if you have it in you for poetry, you can make it to any level with the right nutrients of reading good quality world poetry, regular practise, good editing.

**Karam:** I have been following the recent trends in poetry publication in India and it seems to me that more and more anthologies are now entering into a more democratic and diplomatic space, often focusing on defining a whole, a collective, instead of promoting schools of poetry (like the Bombay School or Bengal Poets) or individual poets. Where do you think this new desire stem from? Could it be an influence of the growing nature of political liberalism among the young people in the country?

**Potkar:** I think it's the maturing of the ecosystem. It's not a crying toddler who needs to be picked up every time, but a teenager who might have angst, but also can stand on its feet and find its own friends for travel or cultural exchange. Once we fill our hunger and express the attacks of our muses in singly-authored collections, there is appetite left for cross-breeding. Also, a personal collection takes a long time to bake, anthologies are quick bites and can reach the market in 1/3<sup>rd</sup> the time. I am glad the schools of poetry be it Bombay or Bengal is not the

mainstay. That seemed too elitist and exclusionary in my opinion, filled with mostly male poets, and fortified.

Another reason is a plain marketing device. If you have 50 people in an anthology you have at a minimum 50 mouths to market it, against one poet with one collection.

### Dealing with the Publishers

**Karam:** During the process of bringing out the many poetry collections you have published over the years how was your general relationship with the publishers? Were they mostly clean transaction or were there some conflict of interests in the process?

**Potkar:** I was fortunate enough to find two independent poetry publishers – Poetrywala and Copper Coin and the experience was very respectful, responsive, inventive, committed-to-poetry, and smooth.

I am now in talks with a bigger publisher but they publish just two poetry books each year so the waiting time is longer. For me, the challenge is outside publishing – in the niche reading of poetry and its small readership.

**Karam:** Since anthologies require a selection process, do publishers make any demands on editors when they are working on anthologies (not personal collections)? Is it often entirely up to the editor, or is there a negotiation phase that goes through in the production of an anthology?

**Potkar:** In my limited experience as an editor of anthologies I was given an absolute freehand. I was the last word before edit-locking the document for final printing.

**Karam:** How far does copyright/permission law impact the compilation of an anthology? Were there any poems that you wanted to include in the anthologies you have edited but were not able to because of permission issues? Who negotiates with the copyright holders in this scenario – the editor, or the publisher?

**Potkar:** I have not faced such issues in poetry or prose. If it was a reprint the author and the previous publisher easily gave their consent and were duly acknowledged.

**Karam:** There has been an alarming number of new poetry anthologies being published in the last decade. It seems people are reading poetry and publishers are now more open to the idea of printing poetry books. Do you think poetry had finally become a profitable literary genre like its counterpart the novel?

**Potkar:** No. Poetry is still not a business product. However, it does manage to make a small sale in few hundreds or a very few thousand copies. Since the print run is small, it's a breakeven. I doubt publishers make profit out of poetry. If they do, good for the poet and that book. But generally, that's for 1% of poets. The rest are happy with breakeven.

Business-talk aside, poetry defies capitalism. Unlike water, it has escaped being packaged and sold. It is prayer, philosophy, seeking, making sense of an absurd world. How do you sell this? How do you sell or buy a prayer or the architecture of someone's seeking-and-finding? Yet, print and ink and paper costs, and poets have bodies to address, rents put to houses. So we attempt hopefully to barter prayers and prophecies.

### On Language

**Karam:** Many seem to consider the medium of English and the poetry of the Indian English poets to be elitist. What are your thoughts on these accusations?

**Potkar:** It is completely. Because English as a language is elite and English poetry as language is very elite. We talk of existentialism and privileged-positions. Our strife is personal, relational, seasonal. I might be skewed in my observation but when I hear Marathi poetry come from rural hinterlands there is so much hurt. It comes from the solar plexus – the need for rain, water, drought, drench, sustenance. Hindi poetry has another soul. But I am now coming across some English poetry that is accessible and not just a linguistic ramp walk, and it makes me very happy.

**Karam:** We have come to a point in literary history in India where more and more books are being printed in English. An anthology of Indian poetry now often consists of several poems which have been translated from other native languages, including *Dancing Earth* and *100 Great Indian Poems*. Although brilliant, they seem to exist in a grey space, still, because they are not prescribed in English Literature classes in colleges or universities. Where you locate them in this multilingual, multicultural country?

**Potkar:** I haven't heard of these books myself much less to locate them. You were right in your previous questions when you said there are too many poetry collections and anthologies. Too much to keep track of and read.

**Karam:** As a poet who is bilingual, almost all of your works have been composed in English. Do you think the act of writing in English itself stems from a kind of language/experience translation that that place inside your mind?



**Potkar:** English is my first language being Goan, since my parents didn't speak to me in Konkani or Portuguese. I dream in English and though follow other languages keenly cannot express as fluidly.

### Poetry in the Digital Age

**Karam:** In my research, I have so far come across over 25 established Indian online journals/magazines that publish poetry including the well known THE CARAVAN, MUSE INDIA, JAGGERY, PUNCH MAGAZINE etc. But they are often categorized into themes – poems for awareness month etc. Even the very old POETRY magazines have separate categories – poems for children, poems for teens, poems for birthdays, marriages etc. More and more online poetry platforms are becoming didactic in their categorization. What are your thoughts on poetry in the digital space?

**Potkar:** I appreciate this categorization and don't think of it as didactic. Simply because there will always be a place for all-thematic poetry, but archival on the digital cloud is easy when placed under themes. Also sometimes themes challenge poets by becoming writing prompts. Having said that I have never written to external themes, only internal muses and then submitted to suit.

**Karam:** Do you think it is something we should look forward to, or do you think 'artistic expression' in poetry is disappearing altogether?

**Potkar:** I can answer only for myself. Since I have never written to external themes but internal muses, I have enjoyed this artistic expression of poetry.

### Conclusion

**Karam:** As a poet and editor who is fluent in multiple languages, how do you operate during the process of creativity? Does writing in a particular language affect the way you think or approach a certain subject?

**Potkar:** I have only written in English and now newly translating Marathi at a slow-pace, while I transcreated a few Gujarati poems earlier on.

Yes, dealing in different languages shows you the richness and emptiness of a language. A language is a snapshot of a journey its citizenry who use it, took. A river and a terrain that undertook a route. Sometimes new words have to be created. For instance, I grappled with a

simple word from Marathi – “ovalna” that you do with the aarti-ka-thali in front of a god. Finally, I created a word – ‘circumcircle’. I loved the experience of this grapple.

Different rivers, a different swim, yet the same swim.

**Karam:** As a poet who is travelling from place to place organizing workshops and promoting poetry, do you believe poetry has a future, not just in classrooms but in the public sphere?

**Potkar:** No. and Yes. Poetry doesn’t have much of a future unless it is sponsored robustly. If it is sponsored stingy, only a few poets who hold a stranglehold on curation or have contacts and networks will get to read and they will display their works year after year to the sheer neglect of many other rising voices. If poetry is sponsored there will be more interfaces and more voices.

But for sponsorship, the money-people need to see a return in terms of brand building or something. That’s why we have all kinds of festivals in India from well-sponsored to self-sponsored.

Poetry I think will survive in the public sphere only because it is indispensable in the private sphere. To make sense of an increasingly chaotic absurd world of climate change and political upheaval, economic upturns and feminisms, you will sooner have to rely on the telegram of some sense-surreal sense – poetry. Poetry is the telegram of distress we would be sending and receiving – the morse codes of survival to each other – messages in bottles thrown from sinking ships of relationships, personal trouble, etc.

## Appendix 5

Interview with Kavita A. Jindal, diaspora poet and founder of the *The Whole Kahani* collective

Interview conducted via e-mail over five months; concluded on 11 May 2020

**Benjamin Karam:** How did the conception of The Whole Kahani (TWK) collective happen? How and why did you decide to start publishing TWK anthologies?

**Kavita A. Jindal:** The group was formed in 2011 to provide a creative perspective that straddles cultures and boundaries. Initially it was a spin-off workshop group for writers who had contributed to the anthology 'Too Asian, Not Asian Enough', published by Tindal Street Press, UK. This title encapsulated the conundrum faced by British writers of South Asian ethnic background – either their stories were deemed to not be following the usual tropes required, or they were deemed as being too steeped in Asian culture. In 2013, Reshma Ruia and I co-founded the group as a more formal entity with a focus on the publishing future and the ethos of the group. We had the uniqueness of being a group of mainly-published British writers hailing from the South Asian diaspora; individually we drew on dual or triple heritages in our writing; we understood each other; and we had a 360 degree perspective on the UK and also our ethnic heritages. Thus 'The Whole Kahani' was named and born. A 21st century central London set.

Reshma and I collated the short stories The Whole Kahani had written on the theme of Love, and our first anthology 'Love Across A Broken Map' was born. We were fortunate to find an interested publisher almost immediately. Our second anthology 'May We Borrow Your Country' included poetry as well as short stories.

**Karam:** Where do you locate the works of the TWK in the body of the recognized literary canon which is mostly perpetuated through the well-protected academic anthologies? Is the construction of an alternative a literary canon one of the objectives of the TWK? And do you think anthologies are a more fortified medium for the construction of such identities?

**Jindal:** Yes, one of the objectives is an alternative literary canon; narratives that encompass two or more cultures, books that find a place in all places, and is read by global readers. So even though our collective is for writers of South Asian descent we

want the anthologies to be read around the world. We don't necessarily want the pigeon-holing of academia.

**Karam:** I have been following the recent trends in poetry publication and it seems to me that more and more anthologies are now entering into a more democratic and diplomatic space, often focusing on defining a whole, a collective instead of promoting individual poets or star poets [like they used to throughout the 70s to the 90s]. Where do you think this new desire stem from? Could it be an influence of the growing nature of political liberalism among the young people?

**Jindal:** When there is so much noise in the universe and the world stage due to the rise of internet publishing it can be difficult to separate the wheat from the chaff. Perhaps poets and also prose writers are finding that forming alliances or collectives with like-minded writers offers more scope for reaching their goals in terms of readership.

Having said that, within *The Whole Kahani* the writers also pursue their individual craft and career outside of the collective. It is talent that we welcome because it makes us all better at what we do.

**Karam:** There has been an alarming number of new poetry anthologies being published in the last decade. It seems people are reading poetry and publishers are now more open to the idea of printing poetry books. Do you think poetry has finally become a profitable literary genre like its counterpart the novel?

**Jindal:** I can only speak from my own experience and observations. Poetry is somewhat profitable, but unless you're in the one percent of poets who sell books in the millions, it is not really profitable enough from a business point of view.

There are not that many anthologies published globally, I believe, as there are in India, and that may have something to do with the idea of academics establishing themselves as critics and curators. In the UK, for example, there is a glut of debut pamphlets and single collections of poetry from a plethora of small publishers, but a limited number of anthologies.

**Karam:** For someone who is bilingual, many seem to consider the act of writing in English to be elitist. What are your thoughts on these accusations? Do you think the act of writing in English itself stems from a kind of language/experience translation that takes place inside one's mind?

**Jindal:** I can only speak for myself. As a child I was encouraged in English lessons to be express myself, to be creative, and to write well in my essays. This happened much less in my Hindi lessons. It is not anyone's fault, and yes, I went to English-medium schools, so perhaps it can be seen as elitist. As I grow older I definitely wish I was as fluent in writing in Hindi as I am in English. On the other hand, it is also true that I have a global readership (small though it may be) and there is much less opportunity for this to happen when one writes only in an Indian language. It is not impossible, of course, but the chances are less.

I would say what takes place is a 'cultural' translation when I write about India in English; it is not exactly a language translation. I am trying to convey things that I absorbed as a given, but is not a given for someone who has not grown up in the parts of India that I did or who had a different upbringing. This is why my stories are set in different parts of India. You will agree that Indians can be foreigners to each other sometimes.

**Karam:** In my research, I have so far come across over 25 established Indian online journals/magazines that publish poetry including the well known THE CARAVAN, MUSE INDIA, JAGGERY, PUNCH MAGAZINE etc. But they are often categorized into themes. Even the very old POETRY magazine has separate categories – poems for children, poems for teens, poems for birthdays, marriages etc. More and more online poetry platforms are becoming didactic in their categorization. What are your thoughts on poetry in the digital space?

**Jindal:** Whatever works for the publishers and editors. We know that what they are doing is mainly a labour of love, so I don't have any quibble with what methods they use to bring poetry to readers.

**Karam:** Diaspora literature has been an area of study in academia for a quite some time now, but the act of establishing collectives such as MATWALLA or THE WHOLE KAHANI makes it even more concrete. Would you say that the anthologies published by these collectives are necessary manifestations required for being recognized and stem from a desire to archive? And would you also say that the 'diaspora anthology' is a new sub-genre within the anthology genre itself?

**Jindal:** Yes, I would agree with you that the 'diaspora anthology' is a new sub-genre within the anthology itself. Yes, these are necessary manifestations of the desire to be

seen, to be heard, to be read, and most importantly to bring solidarity to each other by identifying our commonalities as coming from the same part of the world, rather than our provincial differences.

One of the things I'm proud of is that *The Whole Kahani* is like a mini United Nations. We have or have had members from four nationalities (India, Pakistan, Bangladesh, Sri Lanka) and four religions (Hindu, Christian, Muslim, Sikh) and we all understand each other and work together. As artists that is our big achievement and contribution to the world we find ourselves in.

## **Publications and Conferences**

### **Publications:**

#### *Journal Articles:*

1. “Towards a Problematic Canon: Indian Poetry Anthologies and the Construction of Modernism” in the *Rupkatha Journal on Interdisciplinary Studies in Humanities* Vol 15, Issue 3, 2023 (ISSN: 0975-2935 | Indexed in the Web of Science Core Collection™ Emerging Sources Citation Index (ESCI) & UGC-CARE List Group II)
2. “Poetry Anthologies and the Shifting Perspectives of the Modern Indian Canon” in *The Expression: An International Multidisciplinary e-Journal* Vol.9, Issue 2, April 2023 (ISSN: 2395-4132 | Peer reviewed)

### **Papers Presented:**

1. “Trajectories of Modern Indian Poetry: The Emerging Diaspora Anthologies and the Crisis of Belonging” presented during the Two Day International Conference on Commonwealth Literature – Comprehensive and Critical Perspectives organized by the Dept. of English, Sri Ramakrishna College of Arts and Science for Women, Tamil Nadu India in collaboration with Cape Comorin Trust, India & Cape Comorin Publishers, India. March 18-19, 2022 (Online).
2. “Changing Ethos of the Modern Anthology: Regional Poetry and the Modern Indian Canon” presented during the Fourth World Literature International Conference organized by The Dept. of English & Research Centre, Nesamony Memorial Christian College, Tamil Nadu in collaboration with Cape Comorin Trust, India & Cape Comorin Publishers, India. September 09-11, 2021 (Online).
3. “Borderland Poetry: Reading the Poetry of North-East India through the Narrative of Anthologies” presented during the Modernity and Indigeneity: Shifting Perspectives in Culture, Literature and Language National Seminar organized by Rajiv Gandhi University, Arunachal Pradesh. March 5-6, 2020 (Offline).

**Chapters Published:**

1. Chapter titled “Locating the Poetry of North-East India in Anthologies: A Study on Marginality” in *Marginalisation in Literature: Critical Perspectives* edited by Bhaskar Ch Sarkar, published by Authors Press, New Delhi, Aug 2020 (ISBN 978-93-90155-26-2)
2. Chapter titled “Trajectories of Modern Indian Poetry: The Emerging Diaspora Anthologies and the Crisis of Belonging” in *Commonwealth Literature: Comprehensive & Critical Perspectives* edited by Dr Anandhi M., published by Cape Comorin Publisher, Tamil Nadu, India, 2022 (ISBN 978-93-94510-04-3)