Chapter 2

Pedagogy

Pedagogy is the art or science of teaching. The word comes from the ancient Greek word ‘paidagogy’ -- the slave who took children to and from school. The term generally refers to the varied strategies and styles of instruction. Since the word ‘pedhia’ refers to children; some scholars make a distinction between ‘pedagogy’ which refers to teaching children and ‘andragogy’ which refers to teaching adults. The role of a pedagogue is vital in both these branches (more so in the former branch) as the learner is directed towards establishing relationship between the knowledge gained, to their own individual existence and experiences in the world. Anthology is an important genre in the world of books to offer a rich and varied learning experience. General anthologies are perused by readers who consider such works in relation to their individual tastes, requirements, literary stances, and interests. However an anthology serves a pedagogic function when it is offered as a “pedagogical text” (Aamotsbakken 24). The work endures a vitally extended usage which is not just to afford aesthetic pleasure but also to teach, inform and clarify. Bente Aamotsbakken writes: “If we link the intention of learning to it (i.e the more traditional understanding of the concept of ‘pedagogical’) our definition can state that texts which have the joint intentions of informing and producing learning are ‘pedagogical texts’” (24).

A posse of numerous poets brought under one umbrella creates all kinds of pedagogic imponderables. Are they all worth studying? The question vexes the instructor as much as the students for whom it remains a primary concern. Seldom would one see universities, colleges and educational institutions recommending single author collections. Knowledge of different writers with their varied, styles, themes and preoccupations that an anthological compilation provides becomes a pre-requisite in the courses of study offered in universities and colleges. Since time remains a constraint, college and university authorities want to impart an extensive knowledge as opposed to an intensive order in a short time. Anthology offers itself as a handy tool to combat the predicament in which the instructors and learners find themselves. As the university curriculum involves reading of multiple authors; a well developed pedagogical apparatus serves an additional factor for the students as well as the instructors to embrace the work.
James J. Sosnoski observes: “Textbooks are the apparatuses of orthodoxy and orthodox textbooks are the principle means by which institutions control their subjects” (qtd. in Leo 2004:1). A pedagogical construction of the anthology is as important as is its political and economic orientation in revealing the elements that make it a powerful genre. A book in a student’s hand is a significant mode of opening a new world of possibilities and knowledge. Its relevance is based on its simple assertion of knowing the world in a way that would enhance his or her social, political, historical and cultural awareness. Anthology is a genre where this knowledge is offered. It shapes the tendency of the students to intellectually probe this world.

Nevertheless a distinct agenda and a thought-process govern every collection. Significantly the pedagogical resonance of anthologies depicts the notable elements in its construction. They are born out of the academic culture that does not remain static and simultaneously exercises an influence over these structures. Hence they might at once the representatives of the culture that creates them and the authority that can mould them. A comprehensive analysis of anthologies lays bare the subtle processes whereby they come out of their naive and simple role as passive pedagogic texts, and are seen as active determinants of change in the academic scenario.

The use of introductions, headnotes, footnotes, content and thought questions, themes for composition, bibliographies and glossary are essential pedagogical tools in an anthology that determine its pedagogical appeal and success. In The Norton Anthology of English Literature the editors state distinctly the prominent status of the same in an anthology’s construction: “The aim of these editorial materials is to make the anthology self-sufficient, so that it can be read anywhere- in a coffeehouse, on a bus or under a tree” (xxxix). Significantly the analysis of the ‘editorial material’ is essential in reflecting the pedagogical resonances of a particular work and offers a rewarding opportunity to comprehend their role either as an impediment to the intellectual nourishment of the students and teachers alike or as a beneficial reference tool. However out of these various pedagogical components, I have analysed the first three in detail as they offer an enormous pedagogic potential to the editors who utilize the space provided by these to offer varied and at times altered interpretations.
(a). Introduction

A vital space for the anthologizer is created in the introduction to a work which endeavours to validate the readers encounter with the entire assortment of texts in an anthology. This space is an essential working area of an anthologizer from where he speaks to the readers; informs, moulds, and affects their understanding. Once an entry is adequately backed up by explanations and justifications, they succeed in validating their status and become a legitimized canonical entity.

An anthology’s introduction is an unfolding of its contents. It discloses what lies inside the book and what is the essential objective of bringing together a particular collection. While the anthologizer talks of contents and why they are there in the anthology, he concretely reflects upon the rules of inclusion and exclusion in a particular work. The introduction is suggestive of the critical work done by the editor and simultaneously, reveals his social, political,
ideological and literary stance. It affords a crucial space to the anthologizer, especially when the novelty of the subject is an issue. Its absence would aggravate the ignorance of the reader who is left at the mercy of the editor’s unpredictable speculation in creating categorical sequences in an anthology. The presence of this feature somehow relieves the reader who endorses the newly formed categories in a more illuminating way. Editors use this space to explain their choice, portraying the essential rationale behind their selections.

(b). Headnotes

----headnote is an ideological form. A neighbour of the character sketch and the case study as well as the short essay, the headnote aims to set up for the uninformed reader a reading experience to come. (Leitch 175)

Nevertheless the biographical headnotes that focus on the individual authors and their life make ‘authorship’ an equally important element in anthologies when set in relation to the selection of texts. The canonical status of a writer is conspicuously foregrounded through an elaborate engagement with the multiple facets in an authors life and literary position. The headnote is the most significant textual apparatus that engages significant issues. They can be sources of vital information or could painfully offer an overdose of professional guidance. Since every instructor approaches an individual writer with pre-conceived notions that makes him/her foreground or undermine distinctive elements in a writer arbitrarily; the concept of headnotes tends to lose its functional significance. If the instructors find them of little use, then it hampers the texts potential pedagogical usability. Vincent B. Leitch, Barbara Johnson, Laurie Finke and John Mc Gowan have apparently dwelled on their own individual experiences in writing headnotes which for them remains a daunting task. These editors of The Norton Anthology of Theory and Criticism (2001) consider it as one of the crucial element in the construction of an anthology.

Significantly for a naive learner, the headnotes may desirably provide a more enlightening vision. However their use pre-empt the role of an instructor. The individual pedagogue’s task of describing, leading and offering a critical analysis of texts to students is half-accomplished by these notes that precede individual entries in a collection. The teachers tend to rely on these ‘headnotes’, but they always have the anxiety to add more. Notably a telling charge levelled against the use of headnotes is that they interpret the poet and his world, laying it bare before the young learner who then approaches this world not in its naive and original form but carries with him the knowledge that has been already imparted. His reading
of the text then is more scrupulous, more thorough and more principled. In the process of interpreting the world to the learner the possibility of discovering a new world is lost. Students own critical encounter with the work is somehow effaced by such interpretations. For instance, the use of image by Ramanujan is a subject that is much foregrounded by the anthologists so much that the students approach the poet with predominantly keeping in mind the discerning of this particular element in his poetry. R. Parthasarthy’s *Ten Twentieth-Century Indian Poets* (1976) states: “He has an eye for the specific physiognomy of an object or situation which he then reveals with telling detail…” (95). In the headnote written by S. Nagarajan in Saleem Peeradina’s *Contemporary Indian Poetry in English* (1972) the former analyses Ramanujan’s use of imagery particularly in the poem “OF MOTHERS, among other things”. He states:

...but the fact remains that the simple picture of the last two lines makes the previous imagery of the poem seem laboured and incoherent. Every poet who writes in images takes chances, and some of the chances that Ramanujan takes don’t quite come off for me because there are different levels of achievement in the same person. (19)

Nevertheless the bright side of interpretation offered in anthologies is that it provides a substantial amount of reassurance to a much bewildered and a perplexed reader. The headnotes in an anthology provide sufficient place for the anthologizer to pass critical judgements on the individual writers. However criticism in headnotes should be in congruity with the eulogisation that is offered for validating an individual entry in an anthology. The students should be given an impetus to peruse through a collection by promising a balance of such elements. Significantly the different stances taken by different anthologizers give a favourable prospect to the students to analyse the literary situation critically and draw valid conclusions. In my analysis of selective anthologies, I shall simultaneously, ponder over the use of the pedagogical apparatus in analysing its role in advancing arguments and taking stances on the poet along with evaluating its appropriateness as a vital pedagogic tool.

(c). Footnotes

The publisher of the *Concise Anthology of American Literature* (1985) implicitly refers to the function of footnotes in “imposing prejudicial interpretation” (xiii). However though he is cautious towards such a development in his collection yet the association of this pedagogical
too in fostering biased and false understanding is apparently lucid in the publishers statement. He observes:

The author headnotes, period introductions, and footnotes throughout this edition have all received special attention and careful revision. The number of footnotes has substantially increased in the third edition, but that increase has been made, as in the preceding edition, in the spirit of providing necessary information without imposing prejudicial interpretation. (xiii)

The pedagogical apparatus is a vital editorial tool whereby a collection becomes self-sustaining. *The Oxford Anthology of English Literature* (1973) asserts its preoccupation with the questions of canon, pedagogy and an extensive professional guidance which is offered to the students and the instructors. In the section entitled the “General Editors Preface” Frank Kermode and John Hollander state: “The purpose of the Oxford Anthology is to provide students with a selective canon of the entire range of English Literature from the beginnings to recent times, with introductory matter and authoritative annotation” (v).

The collection is put forth as a productive result of the collaborative efforts of the editors. The work uses the technique of cross-referencing, which is offered as an additional feature of the work and fosters a self sufficient learning experience to the students. Kermode and Hollander state:

Every contributing editor has worked and taught in atleast one period or field outside the one for which he is, in this anthology, principally responsible, and none has ever allowed specialization to reduce his broader commitment to humane studies more largely considered. Thus we were able to plan a work which called for an unusual degree of cross reference and collaboration. (v)

Too much professional guidance by anthologies has been recognized as a flaw which readily renders the text to the student, at times offering an over interpretation. Kermode and Hollander recognize the deterrent consequences of an excess of pedagogic direction:

As for the annotations, the editors have never been afraid to be lively or even speculative. They have consistently tried to avoid usurping the teachers role, as providing standard or definitive readings might do. On the other hand, the commentary goes beyond merely providing a lowest common denominator of information by suggesting interpretive directions and levels along which the
teacher is free to move or not; and of course he always has the freedom to disagree. (vi)

In the Cambridge History of English Literature (1907) A.W. Ward and A.R. Waller pronounce a similar purpose: “In the interest both of the general reader and of the student, it has been decided to insert footnotes below the text, where references seem required. These have been kept as brief as possible in order that may not distract attention” (vi). Though all the anthologies compete in the literary market for survival by employing techniques that render them more easily to the students, the fact remains that it is the pedagogical construction of an anthology paying cognizance to the apt use of editorial material that makes the work enjoy an extended longevity. Nevertheless it goes without saying that an excess of professional assistance has been recognized as a drawback in an anthological compilation. Apparently it remains one of the inevitable elements, which is at once derided for its overuse and yet seems to tenaciously stick to its place, in almost all assemblages, primarily pedagogical as an anthology’s vital generic feature.

II

The firm establishment of English resulted in the production of books in the same language, anthologies being just one genre among the many. The study of English in schools and colleges led to the ample growth of pedagogical and course specific anthologies catering to the needs of the students. A brief historical survey of English education is vital in the study of anthologies as poetry anthologies in English by Western or Indian writers found a fertile ground to flourish during the colonial and the postcolonial period. Education in India had gone through its revolutionary phase with Thomas Babington Macaulay, who vitally established English teaching in India. However even before Macaulay there were instances of change desired in the education system by the insiders, more importantly so by intellectuals, elites, missionaries and reformers. Lord William Bentick ardently insisted on the propagation of English language and promotion of European literature and western structure of study before Macaulay.

The former insisted on the appropriation of funds for the same. Raja Rammohan Roy and Raja Radhakanta Deb had signed a petition appealing for the introduction of western system of education in India. Theodore Douglas Dunn the editor of The Bengali Book of English Verse (1918) acknowledges the literary merit of three Bengali writers who produced English
verse during the colonial rule. Recognizing the literary excellence of Kashiprasad Ghose, Rajnarain Dutt and Michael Madhusudan Dutt he writes, “to the encouragement and example of these men may be traced whatever English verse was produced by Bengali writers in the first half of the nineteenth century” (xviii).

The first Englishman to foresee the degenerate state of Indians was the Scotsman Charles Grant who was a member of the Court of directors of the East India Company and ardently supported English education in India. In his *Observations on the State of Society among the Asiatic Subjects of Great Britain*, in 1797, he acknowledges a sincere need to spread English education. Had his measures been adopted and approved by the court of directors Indians may have had witnessed a fruitful flowering of the modern education system in time. However his observations had sowed the seeds for future growth. The establishment of the Hindu college on twentieth January 1817 with some twenty scholars gave a new direction to the joint efforts of the Indians and the Britishers. It became a coveted destination for students who endeavoured to gain western education. David Hare, Raja Radhakanta Deb, Sir Edward Hyde East and Raja Ram Mohan Roy gave a concrete form to their vision through the institution. The latter was persistent in his desire to advocate new learning that departed from old system that favoured Sanskrit and Arabic works.

The opening of the college even before Macaulay’s “Minute” in 1835 reflects the gradually consolidating existence of English language. The establishment of Warren Hastings’s Calcutta Madrasa in 1781, James Augustus Hicky’s first newspaper *Hicky’s Bengal Gazette*, releasing of funds as by Lord Minto’s proposal in the minute of 1811, formation of Public Instruction Committee and the Despatch of 1854 were significant events that affirmed the assertion of English as inevitable to the higher order of education. Evidently the origin of anthologies in English right from the colonial to the postcolonial period traces its growth primarily in the language, in which it was introduced and consolidated, primarily for pedagogical use. There would not have been a need to publish anthologies in English if the mode of education would have remained in the vernacular languages. Anthology was a readily embraced form that was recognized and fostered by enterprising people who promoted liberal education and new learning.

Five years after Macaulay’s ‘Minute’ David Lester Richardson who served in the education department of Calcutta was appointed the principal of the Hindu college and published a literary miscellany in 1840 named *Selections from the British poets*. He also
published *The Bengal Annual Literary Keepsake* that appeared between 1830 to 1836. The former work was undertaken at the instance of Macaulay who wanted it to be useful for students. The work received enormous success and was highly praised by *The London Indian News* that acknowledged the anthology as a remarkable work published by the press of Calcutta. As an instructor Richardson promoted the study of English literature. The anthology primarily dealt with British Indian poetry though early Indian writers in English were also included. Henry Louis Vivian Derozio’s Byronic stance and his impassioned poetry not only made him a vital influential source for young learners at the Hindu College but also allowed him a recognizable place in this collection. The work includes significant entries from Chaucer to Tennyson and from Henry Louis Vivian Derozio to Kashiprasad Ghose. The anthology is exemplary in reflecting upon the instincts of the pedagogue who taught Indian students.

*The Bengali Book of English Verse*, published in December 1918 in Calcutta by Theodore Douglas Dunn, is yet another important anthology that came out during the British rule. It concretely reflects on the progress of education in British India. Dunn observes:

>The day of Indian universities was not yet. The rush of modern competition transforming school and college courses into an immediate means towards desperately desired ends, had not set in. There was no examination fetish, nor any extensive system of cheap secondary education. German philology had not as yet invaded the fair domain of letters. The aim of college work was to learn the English language; and towards this end the good fortune of Bengal provided patrons and teachers who combined scholarship with culture, and who had lived largely in the life of their time. (xviii)

This anthology was significant in terms of being exclusively devoted to Indian poets in English. The work had a clear agenda that marked its formulation. It not only assembled the three major poets of the time including Kashiprasad Ghose, Rajnarain Dutt, Michael Madhusudan Dutt; who laid the foundation of Indian English verse but also included eminent writings of Hur Chunder Dutt, Govin Chunder Dutt, Omesh Chunder Dutt, Nobo Kissen Ghose, Maharaja Sir Jotindra Mohun Tagore, Greece Chunder Dutt, Shoshee Chunder Dutt, Narendra Nath Dutta, Roby Dutt, Profulla Ranjan Das, Sarojini Naidu and Manmohan Ghose.

The individual treatment meted out to Indian poets marked the beginning of recognition of a new form of literature which could independently establish its reputation and did not
require the assistance of British poets to become visible. Dunn offers an analysis of The Dutt Family Album (1870) by Govind Chunder Dutt. It was the first Indian English anthology compiled by an Indian anthologizer and devoted exclusively to Indian poets. It compiled the works of Govin, Omesh, Greece, and Hur Chunder Dutt who were all English teachers and encouraged liberal education and higher learning in Calcutta. Dunn sets the work of Toru Dutt, Sarojini Naidu and Manmohan Ghose against the album writers and the works of later poets like Shoshee Chunder Dutt, Maharaja Sir Jotindra Mohun Tagore, Nobo Kissen Ghose and Ram Sharma. In Toru Dutt he finds a sincerity of thought connected with an intense vigour with which the Indian traditions are conveyed more forcefully. The anthology brings together varied groups of writers to portray the shift from passive imitation in poetry to a phase which marks the beginning of an active exploration of an authentic Indian experience and sensibility.

Giving cognizance to a lack of the essential Indian experience in early poets of Bengal, Dunn writes:

> To the student of Indian educational history their work must be of abiding interest; but in the larger world of literature, it can hold no distinctive place. Such poetry as they produced was Indian only in so far as it was written in Bengal and was the result of education received therein; and it is scarcely an exaggeration to say that here its oriental character begins and ends. (xxi)

Significantly the propitious flowering of anthology in India stems from its pedagogical use. The English medium education fostered during the colonial rule encouraged the use of this form which was accelerated by the popularity gained by poetry which held its place tenaciously in school and college curricula. Mary Ellis Gibson in the introduction to Anglophone Poetry in Colonial India 1780-1913 points towards the use of poetry for school and examination purposes. The school syllabi and the examination questions were largely based on poetic compositions. She calls into question Priya Joshi’s claim of the popularity of fiction.³

That anthologies were predominantly deployed to serve the needs of pedagogy is reinforced by J.H Cousins Specimen Compositions from Native Students published in Calcutta in 1883 which is a collection of essays by Indian students in English. The editor is chiefly known for coining the term Indo-Anglian Literature. Another notable anthology India in Song: Eastern Themes in English Verse by British and Indian Poets during the colonial
period was released by Theodore Douglas Dunn. The anthology was released in 1920 and was initiated in response to E.V Rieu’s request. The latter worked as an academic and literary advisor and encouraged the work that could assist the Indian youth in the British empire.

Dunn who was an Inspector of Schools in the Presidency Division of Bengal was well aware of the pedagogic use of this anthology which was meant primarily for the use of students. The works of Indian poets like Kashiprasad Ghose, Toru Dutt, S.C Dutt, Sarojini Naidu, Nizamat Jung Bahadur, Aurobindo Ghose and Harindranath Chattopadhyay find adequate place along with the British poets. This early compilation has paid vital cognizance to its pedagogical utility. It has detailed notes for reference and for the assistance of the instructors to use the book. Dunn observes:

The early study of poetry is difficult. This study becomes unfairly and unnecessarily hard when alien themes, remote and uncomprehended are added to the complexities of language, grammar and metrical form. All the poems in this volume deal with some aspect of India… (qtd. in de Souza xvi)

The collection had caught the fancy of many recent anthologizers such as R.Parthasarthy and Keki N Daruwalla who have critically pondered over it. However the inclusion of the poem by Edwin Arnold’s “The Song of the Serpent Charmers” as the first entry of the book reflects on the shallow and stereotypical constructions of the time. To use the anthology as a vital point of denigration that significantly differentiates the early Indian English verse from the modern would not be an adequate approach. Keki N. Daruwalla observes: “Can the older Indian poets really be faulted because they used a dead language, or because they had no dark regions to explore, no crisis, spiritual or moral to resolve, no traumatic wreckages to salvage?” (xiv).

The inevitable function of this collection was to offer itself as a usable and a comprehensive collection to the young learners. History, myth, tributes, and eulogies are some of the sections in which Dunn’s entries are placed. Poems like “Partap Singh” by J.A. Chapman which eulogizes the individual who died in the battle and became the British martyr might as well be read as a piece to instil and demand the same amount of patriotic fervour from the native readers most of whom were to serve the British army.
Nevertheless the bagging of the Nobel Prize by Rabindranath Tagore in 1913 had put India on the world map. It was an event that allowed India to be recognized as a country that could contribute to the literary progress independent of the British and the American models. His work was exemplary of a new literature to which Canada, South Africa, Australia and New Zealand; the erstwhile colonies had contributed. India was initially excluded from the category of Commonwealth countries. A new form of literature classified under the nomenclature of colonial literature, Dominion Literature to the firmly established term Commonwealth literature appeared. The establishment of this form as an academic discipline led to the production of many Commonwealth Anthologies. The course which was first taught in the University of Mysore in 1950 gradually established its status by 1960s. It became a vital area of study across the world.

With the cognizance given to this developing form of literature in terms of journals, conferences and centres for its growth many anthologies offered themselves as a reference tool and simultaneously created a canon of Commonwealth literature which was also the subject of the international conference organized by the Association for Commonwealth Literature and Language Studies (ACLALS) in 1971. C.D. Narsimhaiah established the centre for Commonwealth Literature and Research with the assistance of Professor H.H. Anniah. He released the anthology *Commonwealth Literature: A Handbook of Select Reading Lists* in 1976 for the general reader as well as for use in the universities and colleges that endeavoured to offer courses of study in the field.

Prior to this anthology Indian writers gained widespread recognition in Margaret O’Donnell’s *An Anthology of Commonwealth Verse*, which appeared in 1963 in London. New poets including Kamala Das, Ezekiel and Moraes were published along with the older ones which included Kashiprasad Ghose, Michael Madhusudan Dutt, Aru Dutt, Toru Dutt, Tagore, Naidu, Ghose and many more. However the former category was likely to maintain their positions in most of the influential anthologies. Many poets published here have failed to make any appearance in significant future collections. Pradip Sen, Srinivas Rayaprol, P.K Saha, Som Prakash Ranchan and Tillottama Swami are a few of them.

With the appearance of *Young Commonwealth Poets* (1965), *Commonwealth Poets of Today* (1967) by Howard Sergeant and *New Voices of the Commonwealth* (1968) a twofold purpose was achieved, which was not only to provide a larger visibility to Indian writers but...
also to establish Commonwealth literature as a discipline in its own right. Commonwealth literature anthologies just as the world literature anthologies seem to target a larger audience. For the native and the Western reader it affords a generative possibility to unravel the mysteries of colonial legacy and its after effects. Such anthologies allow the readers to witness a native’s sense of self seen as emerging in relation to changes in history, tradition, culture and new emerging patterns of life significant in terms of the evolution of self.

Indian writings in English became a part of the university curriculum in the third quarter of the twentieth century. With the efforts of K.R. Srinivasa Ayengar the course was started in Andhra University. C.D. Narsimhaiah initiated it in the University of Mysore in 1955. The course commenced in the University of Mumbai and Pune in the year 1975 and 1978 respectively. Bruce King observes “Only a fifth to a quarter of Indian universities offer courses in Indian English Writing…” (55). The situation is very different now since anthologies have sustained themselves and have created a successful university market.

In his pathbreaking work *Orientalism* (1978) Edward Said states:

> Fields, of course are made. They acquire coherence and integrity in time because scholars devote themselves in different ways to what seems to be a commonly agreed-upon subject matter. Yet it goes without saying that a field of study is rarely as simply defined as even its most committed partisans; usually scholars, professors, experts, and the like-claim it is. (50)

Though every anthology purports to create a canon; it is the adoption of the work by the college and university authorities that make the canonical selection of the work pedagogically valid by including it in their respective curriculum. The academic usage of an anthology not only helps in creating a huge pedagogical market but validates the process of canon formation that the work offers.

Apparently many factors led to the growth of poetry in postcolonial India. P. Lal’s Writers Workshop promoted volumes of poetry by Kamala Das, Ramanujan, Adil Jussawalla, Gieve Patel and many others. In the last quarter of the nineteenth century magazines in U.S like *Mahfil* and *South West* promoted Indian poetry. Numerous anthologies making their place at home bring to light the newly acquired status gained by Indian English poetry. The awards and honours bestowed on the Indian poets gave a clear recognition to Indian English verse. The Hawthornden Prize in England was awarded to Dom Moraes for his book *A Beginning*.
Arun Kolatkar bagged The Commonwealth Poetry Prize for Jejuri (1976). The Pergamon poet’s award was presented to Ramanujan. Mahapatra received the Poetry Chicago Award and the Pen Phillipines Award was conferred on Kamala Das. The obvious consequence of these factors was the tremendous growth of anthologies.

IV

I shall now study some of the influential pedagogical anthologies of Indian English verse that appealed equally well to the general and the academic audience. Modern Indian literature in English reveals a paradox; as opposed to the vernacular it is written in a language that has been inherited from the Britishers and remains not a dominant language in many parts of India where it is neither spoken, read or heard by the majority and has yet been a vital form of literature to cross the boundaries of culture and to convey the peculiar experience of the Indian poet to readers in and outside India. Clearly the widespread recognition of a particular literature depends on its use in schools, colleges and universities. Some of the anthologies mentioned and discussed are not important pedagogically but are significant in terms of offering an early systematisation to Indian English verse.

P.Lal with K.R. Rao released an anthology Modern Indo-Anglian Poetry in the year 1959. In the year 1969 he released Modern Indian Poetry in English: An Anthology and A Credo. Lal’s strategy was towards a collection that was massive which is why he assembled more than hundred poets. Bruce King points towards this lack of selectiveness on part of the editors.

The lack of selectiveness, unfortunately reflected in some of Lal’s introductory comments on the poets, brought a final break between those insisting on more rigorous standards and Lal’s open-door policy. Lal felt that it was important to encourage the writing and publication of poetry if good poets were to be found; his critics felt that a mass of bad poetry would pollute standards, making it unlikely that good poetry would be written or appreciated. (31)

The next notable appearance after P. Lal was Gokak’s The Golden Treasury of Indo-Anglian Poetry 1828-1965 (1970) published by the Sahitya Akademi. It remained a vital text in discovery of two poets; particularly Peroze P. Meherjee and Beram Saklatvala. Gokak was an educationist who served as a Vice Chancellor of various universities. His anthology has
ensured its sporadic usage in universities and colleges across India. In his wide array of
collection Gokak adds many names. We have before us a collection of hundred and eight
poets seventeen of whom were present in Theodore Douglas Dunn’s *The Bengali Book of
English Verse* (1918).

Many of the individual works of these writers have been reselected by Gokak in his
collection. Their re-entry fortifies their place in the canon. With almost hundred and eight
poets the collection remains essentially large for the young learner. Along with Kashiprasad
Ghose, Rajnarain Dutt and Michael Madhusudan Dutt who are represented in Dunn’s
anthology as forwarding the trend of English verse by Indian writers Gokak also represents
Shoshee Chunder Dutt and Gooroo Churn Dutt who accordingly translated Bengali verse in
English as early as 1839. The work offers itself as a comprehensive survey of Indian English
poetry from Henry Derozio’s impassioned poetry to Nissim Ezekiel; the poet in whom a
significant output and a notable craftsmanship is displayed. It includes the dynamic verses of
Sri Aurobindo and Vivekanand, the adorned poetry of Sarojini Naidu and the poets who are
essentially modern in theme, style and poetic composition.

Gokak has remained eclectic in his approach that is evidently displayed by his access to
the wide range of libraries across India including the India Office Library and British
Museum Library in London for the purpose of anthologization. He brings to the students
mind the evolving periods of Indo-Anglian Poetry from the time when it was imitative and
had experienced its Romantic, Victorian, Decadent, Georgian and Modernist phases, to the
period it explored oriental and Indian themes. Attainment of utter authenticity and revelation
of the true Indian self is viewed by Gokak as marking its beginning in Toru Dutt, Sarojini
Naidu, Swami Vivekanand, Sri Aurobindo and Tagore.

The thematic construction of Gokak’s work observes a concrete agenda. The major themes
of Indo-Anglian poetry as nature, love, man, myth, legend, history are set against the themes
that include contemplative metaphysical and spiritual poetry. Distinguishing between the
reflective poetry which concentrates on the outer world and introspective poetry which
explores the inner realm of thoughts he recognizes the modes as balancing the enlisted set of
themes. Under this thematic category Gokak brings together the significant entries of
individual poets. A significant pedagogical element of interpretation is apparent as he writes:
“If we are prepared to study Dante’s theology and Milton’s puritanism and astronomy in

48
order to appreciate their epics it follows that an Indo-Anglian poet deserves similar attention at our hands” (36).

Gokak has paid little attention to the headnotes, nevertheless the anthology is enormously rich in bibliographical notes and gives an enriched list of books, anthologies and periodicals. A select list of study is provided for the students additional understanding of the style and work of various poets. The list is extensive and aims at enhancing an overall understanding of the poets specific style and work and endeavours to assist in gaining a more comprehensive and a critical understanding. The fact that this anthology was used in many universities and is still used in courses in Indian writing in English (by Manipur university of Calicut and many more) makes it a valuable pedagogical collection. Pedagogically Gokak’s work was enormously challenged by Peeradina’s anthology and later by Parthasarthy’s and Daruwalla’s. Dwelling on the concrete reasons for the inadequate success meted out to the work Makarand Paranjape states:

Gokak’s anthology fails to discriminate between the major and the minor poets. Furthermore, it is not useful as a textbook because it does not offer sufficient portions of the poets worth studying nor a clear idea of how the field is to be organized. Finally, and inevitably it is dated. Overall it is useful as record, not as an anthology of the best poetry written by Indians in English. (xv)

Derided on the ground of being an over inclusive collection the work paves way for Saleem Peeradina’s *Contemporary Indian Poetry in English* (1972) and offered an illuminating, comprehensive, discriminating and canonically astute collection of fourteen poets. Nissim Ezekiel, A.K. Ramanujan, P.Lal and Kamala Das assembled in Gokak’s collection have henceforth sustained their places in all major collections.

Since 1965 the year which marks the end of Gokak’s inclusion of entries in his anthology, was notable in terms of experiencing a high wave in poetry. Ezekiel, Ramanujan and Das proved their prolific status by release of various books. Indian poets writing in English gained recognition and established themselves as poets through the early journals and magazines. *The Illustrated Weekly of India, Thought and Quest* are few important sites to discover their progress. The fact that Gokak’s anthology is widely analysed by anthologizers and is still in use in colleges and universities states that it did not fail entirely in providing itself as a useful tool to students studying Indian English verse. However Peeradina’s anthology that appeared immediately after two years in 1972 offers itself as a more viable and a pertinent source to
students who must have been primarily fascinated by its substantial display of a concrete process of selectivity.

With the promotion of South Asian studies which initially began in the universities of Oxford, Cambridge, London and Edinburgh, South Asian learning in general and Indian writings in English in particular have succeeded in creating a niche in the international academic world. Peeradina’s anthology has been among the first even before that of P.Lal and V. K. Gokak’s anthology to have enjoyed a viable status by its recommendation as a vital text of study in universities across Europe. It succeeded enormously in making Indian English writing concretely visible to the world. It has been included in the university syllabi especially in Europe including the Universities of Princeton, Yale, Texas, Oklahoma, California, Wisconsin, Stanford, Miami, Rice, North Carolina, Wisconsin, Washington and many more.

Since the publication of this work three important proceedings in Saleem Peeradina’s life can be perceived, the first being his own tenacious establishment in the canon. Secondly, from this point in time, his presence would be indispensable in many significant anthologies, though surprisingly he remains absent in Parthasarthy’s anthology but he is rightfully restored to his literary position by Keki N. Daruwalla in Two Decades of Indian Poetry 1960-1980 (1980). The final element is that the virtue of selectivity established and fostered by Peeradina’s work, would remain a crucial parameter in the formation of all the succeeding anthologies. The Bombay locale which Peeradina brings out in his poems and which also reflects the choices of the Bombay poets who flourished under the guidance of Nissim Ezekiel as opposed to the Calcutta group promoted by P.Lal and the Writers Workshop might have delayed his discernible place in the canon but with more Indian poetry being taught at universities, the book succeeded in making a place for itself.

It took the issue of applying critical standards to poetry, earnestly. The pedagogic suitability of this anthology is primarily due to the element of crucial selection observed by the editors in this work. The essays are meant to enhance the students critical understanding of the evolving field of Indian English writing. They are short and introduce their writers comprehensively. The process of rigorous selection of poets in this anthology also points towards the making of the Indian canon. The editor’s endeavour has been to include the best poets with their best works.

Peeradina acknowledges Nissim Ezekiel as “the first important Indian poet” (ix) whose vitality lies both in his craftsmanship and his subject matter. Parthasarthy is the image poet, Nandy is found uninteresting and seen as “promoting gimmickry” (x) and Keki N. Daruwalla is acknowledged as the “most promising poet” (x) in terms of idiom, vigour and control which is retained in his poetry. A patent realisation of acute aspects in poetry according to Peeradina is also associated to the socio-political and cultural awareness and to what he calls “a physical and human landscape that is India” (x). On the criteria of his selection he is patently clear:

The anthology does not ‘represent’ the individual poet’s work, in the sense that it does not attempt to define or exhaust either the scope or the style of each poet. What it does intend is to bring together the worthwhile poets under one cover. It not only surveys what has been achieved by those poets but also aims at showing a direction Inglish poetry (the term Indo-Anglian is ugly and Indian poetry in English too cumbersome) ought to take in order to continue being worth while. (xi)

The pedagogical suitability of Peeradina’s anthology further lies in its offering of an easy acquaintance with the poets. A notable point of this collection constitutes the headnotes which have been compiled either by the poets already included in the collection or by academics. The fact that the notes have largely been compiled by educationists recognizably in the discipline of English emphatically reinforces the intended prospective usage of the work, predominantly for the students and subsequently for the general readers. The headnotes includes the poet’s primary information and notable works from the vast oeuvre of their writings. It also mentions the awards and honours bestowed on the individual poet that further establishes their reputation. The headnotes succeed in getting the readers unconscious
recognition and affirmation of the inclusion of the writer in the collection, simultaneously making them highly worthy of acquiring a place in the canon. However the poetic quality of verse remains the primary endeavour of the editor governing his criteria of selection.

Peeradina recognizes the potential threat of promotion of literature that compromises on the quality of verse especially by the ambitious publishers. In making his compilation more astute he tends to be aware of the potential threat posed by such acts. P.Lal who has been here critically dealt with is included to unfurl to the readers the inevitable need of the Indian writings in English to move from a region established by modern western literature to a more authentic region which speaks of an awakened Indian consciousness. Though the romantic element prevailing in his poetry and much derided by the writers is considered not entirely slavish yet the anthology is more unforgiving of the lack of concreteness in his imagery a “high-coloured flatness” (39). The only progress that could be ascertained does lie in the “handling of rhythm” (39) that makes the verse have its own life. Elizabeth Reuben who taught English in Bombay’s Wilson College and prefixed the headnote to P.Lal in Saleem Peeradina’s anthology is openly critical in the space provided where she observes in his poems:

... a sign of posturing, or of hasty uncritical writing -- either way it is unsatisfactory; every approach to Lal’s poetry leads to the same conclusion. Perhaps this should be regarded as a useful demonstration that it is not mere fashion that turns so many from the Romantic path. (40)

While Gokak adds P.Lal, Peeradina critically includes him and Parthasarthy completely abandons him. His absence and presence speak of the shifting contours of Indian English poetry.

A more definite concretizing of the Indian canon was done by R. Parthasarthy’s anthology *Ten Twentieth-Century Indian Poets* (1976). The writers in this anthology ensured their place in the canon of Indian writings as the anthology had the legitimizing seal of the Oxford University Press, (Parthasarthy was then an editor at Oxford). This anthology is significant for reaching the utmost level of influencing the canon by reducing the selection of poets to ten in number. It included Keki N. Daruwalla, Kamala Das, Nissim Ezekiel, Arun Kolatkar, Shiv K. Kumar, Jayanta Mahapatra, Arvind Krishna Mehrotra, R.Parthasarthy, Gieve Patel and A.K. Ramanujan. V.K. Gokak and P.Lal had already been questioned for being callous in
their selections by many poet-anthologizers. Eunice De Souza has been openly critical of their works.

Reflecting on most of the anthologies the ones preceding Parthasarthy’s work which includes V.K. Gokak’s *The Golden Treasury of Indo-Anglian Poetry* (1970), P.Lal’s *Modern Indian Poetry in English: An Anthology And A Credo* (1971) Shiv Kumar’s *Indian Verse in English*, Prithi Nandy *Indian Poetry in English: 1947-1972* (1972) and *Indian Poetry in English Today* (1973) Saleem Peeradina’s *Contemporary Indian Poetry in English: An Assessment and Selection* (1972) Gauri Deshpande’s *An Anthology of Indo-English Poetry* (1974) and Pranab Bandyopadhyay’s *The Voice Of The Indian Poets: An Anthology of Indian Poetry* (1975), a lack of distinct concretization can be recognized. All these collections could not narrow down their selections to a level finally accomplished by Parthasarthy. Nevertheless in its pedagogic use Parthasarthy’s anthology supplanted *Contemporary Indian Poetry in English* by Saleem Peeradina.

Parthasarthy succeeds in giving the students a sense of a pan-Indian identity. The headnotes of this anthology at once familiarise the students with the poet’s place of residence and his important works. Significant quotes by the individual writers, their respective styles of writing, themes recurrent in most of their individual works, important literary moments in their career that define their work, are critically suggested in these headnotes. More importantly the selections of the individual poems in this anthology are those which would be mostly anthologized in subsequent anthologies. The constraint of space limits or conditions his selection of poems. The very fact that Arun Kolatkar’s *Jejuri* which won the Commonwealth Poetry Prize in 1977 is not included in its entirety reinforces the point. Only an extract of five sections of the long poem *Jejuri*, written originally in thirty one sections, is included here. R. Parthasarthy writes: “My loyalty has throughout been to poems rather than to reputations” (1). One reason why this anthology remained a vital pedagogical text in various colleges and universities was perhaps the clarity of its agenda in demarcating the beginning of true Indian English verse and thereby highlighting the appropriateness of studying the respective authors. Parthasarthy observes:

In examining the phenomenon of Indian verse in English, one comes up, first of all, against the paradox that it did not seriously begin to exist after the withdrawal of the British from India. An important characteristic of Indian verse in English in the mid-twentieth century has been its emergence from the mainstream of English
literature and its appearance as part of Indian literature. It has been said that it is
Indian in sensibility and content, and English in language. It is rooted in and stems
from the Indian environment, and reflects its mores, often ironically. (3)

The complexities and fruitfulness of the English language in hands of the Indian writers is
dealt with notable consideration. This is clearly visible in the fact that eight of the ten entries
in this anthology are those of poets who are truly bilingual. To the general readers as well as
to the students the living Indian English style which is quite different from the conventional
English poetic diction is revealed. Nevertheless Parthasarthy has excluded individual poems
which were included in Peeradina’s collection. He cites the case of Arun Kolatkar who did
not use English and his mother language Marathi for varied purposes. Acknowledging the
duality faced by the Indian poet writing in English, who is at once conscious of his
Indianness as well as faces an identity crisis, he cites the case of Michael Madhusudan Dutt
who after writing *The Captive Ladie* in 1849 turned to Bengali.

Parthasarthy’s appreciation of Ramanujan’s use of image finds a place in much quoted
section used by students. Parthasarthy in his headnotes to A.K. Ramanujan is more terse and
lucid. Ramanujan’s self confession of the outer and the inner forms working in his poetry
adds to clarity of his approach towards poetry. Peeradina’s work views the bilingual poet
Arun Kolatkar who, writes in English as well as Marathi as suggestive of understanding the
problems of Indian writing in English. M.G. Krishnamurthy in his headnote on Kolatkar in
Peeradina’s work states: “One can without questioning the legitimacy of our using English as
a medium for creative literature, try to find out if a poet like Kolatkar employs English for
purposes different from those he employs his mother tongue for” (41).

Every anthology that appears on the literary ground does not develop its reputation in
isolation. It will by the very course of law that governs its construction, be determined by its
inevitable relation to the ones preceding it and the ones waiting to be part of the family.
Parthasarthy’s witty retort to Peeradina’s observation is at once sharp and astute, he posits:
“It is interesting to note that Kolatkar does not use English and Marathi for different purposes
this becomes clear when one compares his poems written in English from Marathi” (5).

AnthologieS markedly showcase the ways in which anthologizers battle each other,
leading to a successful survival of the ones that are more forceful, cogent, shrewd and
plausible in terms of the arguments they advance. Makarand Paranjape points towards this
aspect of anthologies:
No new anthology of Indian poetry in English is entirely innocent. Even if taken at its most innocuous face value, it becomes entangled in a field already bristling with conflicting positions and competing dogmas. Willy-nilly, it finds itself in dialogue and debate not only with previous anthologies but with a whole corpus of self-definitions. (xvi)

However the exclusion of K.D. Katrak, Gauri Deshpande, Adil Jussawalla and Saleem Peeradina by Parthasarthy remains questionable. The position of all these writers has well been restored by Keki N. Daruwalla’s *Two Decades of Indian Poetry 1960-1980* (1980) published by Vikas publishing house. Nevertheless both Parthasarthy’s and Daruwalla’s anthologies provide active judgements on the whole gamut of Indian English poetry which validates their endurance by a huge academic as well as general readership. The fight between the traditionalists who seem to find considerable content in the writings of Torn Dutt, Sarojini Naidu and Sri Aurobindo and Modernists who tenaciously cling to poetry after Independence as reflective of a true Indian sensibility prevails.

The latter category comprises of anthologizers such as R.Parthasarthy and Keki N. Daruwalla. V.K. Gokak who belongs to the former category gives a willing affirmation to the prevailing pre-Independence trends in poetry. Be it the imitative ballad or Lay’s style of Macaulay in the works of Toru Dutt or R.C. Dutt, and the glorification of heroic deeds in the Victorian style of Manmohan Ghose, Sri Aurobindo and Sarojini Naidu, imitation of Dryden, Pope, and the Decadent poets is all been overlooked by Gokak who insists on giving adequate credit to their works for the introduction and exploration of Indian and oriental themes. Thus, Derozio’s long poem “The Fakir of Jungheera” deals with the practice of suttee. Aurobindo’s *Captive Lady* presents the story of Samyukta and Prithviraj.

Gokak recognizes Aurobindo’s evolution as a literary figure Toru Dutt’s literary excellence and Swami Vivekanand’s metaphysical profundity. He states: “Tagore and Sri Aurobindo represent the topmost achievement in Indian poetry’ the one in Bengali and the other in Indo Anglian” (24). Gokak’s study of Sri Aurobindo almost reaches considerable length in his introduction. He discusses Aurobindo more than any other poet almost to the extent of an uncritical adulation. Examining his poetic style in detail he writes:

> Professor Norman Jeffares has called Sri Aurobindo the greatest Commonwealth poet of the 19th century. This is a handsome tribute… Sri Aurobindo developed many kinds of style before 1950 and the best of them are illustrated in *Savitri*. The
style in this epic is flexible and varies according to the context and theme and 
Savitri is rich in its context and themes. (37)

All anthologies maintain a dialogic relationship. The appearance of one anthology will 
establish its relationship with the subsequent collections in continuum. However this 
relationship could at times be seen in the discussion of a particular, poet, period or work in a 
sequence of anthologies. The intellectual nourishment that anthologies provide to the students 
depends a lot on the individual stances of its editors. Parthasarthy views Savitri as a failure:

In Savitri Ghose attempted to ‘catch something of the Upanishadic movement so 
far as possible in English’. But Savitri fails as a poem because Ghose’s talent and 
resourcefulness in the use of English were limited. Far from plugging the holes in 
the umbrella he sprang a leak. (2)

His assessment of Sarojini Naidu is equally pungent as he writes: “Prosodically, her 
verse is excellent as poetry it disappoints” (3). His assessment of Toru Dutt is even 
more lucid: “Toru Dutt’s poem means little to us because our idea of poetry has 
changed since her day” (3). Apparently Daruwalla is quite plain in his open dismissal of 
Aurobindo: “It is rather unfair to pick on Sri Aurobindo because no other Indian poet 
was half as bad none so nebulous or verbose or who so thoroughly confused the inflated 
with the sublime” (xv).

Gokak views the early phase as rewarding whereas Daruwalla highlights the fatuity in these 
themes which did not contribute vitally in the evolution of a true Indian sensibility. He 
oberves:

Unfortunately the Indian poets took the easy way out. They thought that if they 
switched from Hellenisms to their own myths, exchanging naiads and nymphs for 
apsara’s, or Orpheus and Eurydice for Satyavan and Savitri, they had done their 
job. All that remained to do was a dash of local colour and a description of Indian 
flora and forests. (xvi)

It is primarily not on the grounds of a scanty or an overstuffed assortment that an 
anthology marks its sustenance. Though pedagogically the numbers of entries do play a vital 
role, it is largely dependent on the claims they lay down and the dynamics with which they 
define the existing contours of poetry. On the basis of their i:individual stances the 
anthologizers include their respective entries and sustain their acceptability and usability.
Daruwalla includes writers who express a modern consciousness and sensibility touched by the disillusionment within and without. He includes diasporic writers, and his work bears a striking contrast to Parthasarthy’s in the inclusion of women writers. Parthasarthy succeeded in including only one woman writer in his collection namely Kamala Das. Daruwalla gives considerable importance to women writers as could be affirmed by his inclusion of Kamala Das, Gauri Deshpande and Eunice De Souza. The treatment of these women poets even in the headnotes to these anthologies reflects more on the politics of anthologization than their vital pedagogical significance. I preserve the analysis of the element of politics in these works for a detailed discussion in the subsequent chapter.

The headnotes in this anthology have incorporated a lot from its predecessor. Like Parthasarthy’s collection, they are clear, lucid and after dwelling on the brief biographical sketches of the poets and the awards and honours conferred upon them a description of the essential style and predominant themes in their works is offered. The pedagogical significance of this collection evidently seems to lie on the pertinent outlook of its editor together with the viable argument that is supported by the choices he makes. In this sense though Parthasarthy’s anthology includes the expatriates for example A.K. Ramanujan and Shiv Kumar who lays bare a realisation of an intense crisis in their poetry, Daruwalla’s collection examines their work with a thorough intensity. He gives adequate representation to the gradually emerging area of diasporic writings by including G.S. Sharat Chandra, Deba Patnaik, A.K. Ramanujan, Adil Jussawalla, Dilip Chitre and Shiv Kumar. Though some of them are considered to have written diasporic works on account of their long stints abroad, the observation that remains clear is that this anthology has successfully made a rigorous attempt to recognize their writings as defining a distinct part of Indian English poetry where identity crisis, disillusionment, disorientation and a sense of dislocation as emerging inevitable issues are crucially dealt with.

The canonical consolidation of the poets through anthologies is reflected by the fact that most of the poets who maintained their position in all these three anthologies by Peeradina, Parthasarthy and Daruwalla have also ensured their places in the subsequent anthologies. Apparently Nissim Ezekiel, A.K. Ramanujan, Kamala Das, Keki N. Daruwalla, Mehrotra, Gieve Patel, R. Parthasarthy and Kolatkar firmly hold their positions in most of the anthologies. Arvind Krishna Mehrotra’s *The Oxford India Anthology of Twelve Modern Indian Poets* published by the Oxford University Press in 1992 is another insightful collection of twelve poets that has proved its pedagogical appeal. Nissim Ezekiel, Jayanta
Mahapatra, A.K. Ramanujan, Arun Kolatkar and Keki N. Darawalla represented by Parthasarthy’s and Darawalla’s collections have successfully maintained their positions in Mehrotra’s anthology. Makarand Paranjape states:

...in the 1970s, with several poet-anthologists thrashing it out over who should be included/excluded from the canon of modern Indian English poetry. R. Parthasarathy and Arvind Krishna Mehrotra exchanged diatribes through the pages of Chandrabhaga. Each, in his own anthology, wrote prefaces justifying his selections and exclusions. (Web)

Anthologizers propose anthologies to settle the question of canon or to validate their literary stances. Parthasarthy’s and Mehrotra’s anthologies reflect their witty combats and patently seek the approval by appealing to the reader’s literary judgement.

Five poets from Parthasarthy’s work have been clearly excluded. Apart from excluding himself Mehrotra has also excluded Parthasarthy, Patel, Kumar and Das. The pedagogical relevance of this work is substantiated by its increasing receptivity by universities in India. The book has been prescribed by the universities of Delhi, Punjab and Calicut. Arvind Krishna Mehrotra proves himself a modernist in opposing the previous tradition of Sarojini Naidu and Aurobindo Ghose. Mehrotra’s anthology provides a clear demarcation in analysing the trajectory of modern Indian poetry.

In contrast to this work Jeet Thayil’s Bloodaxe Book of Contemporary Indian Poets (2008) intends to see a continuous tradition in the Indian English poetry intending to retrieve the joys of ‘unexpected juxtaposition’ and suspending chronology to view the “undercurrents and vitality in poetry” (18). Mehrotra questions the intellectual passivity and sluggishness of the departments of English in Indian universities in his book Partial Recall: Essays on Literature and Literary History (2012). He states:

The great betrayal of our literature has been primarily by those who teach in the country's English departments, the academic community whose job it was to green the hillsides by planting them with biographies, scholarly editions, selections carrying new introductions, histories, canon-shaping (or canon-breaking) anthologies, readable translations, revaluations, exhaustive bibliographies devoted to individual authors, and critical essays that, because of the excellence of their
Mehrotra not only asserts the role of anthology in the academic realm and more importantly in the formation of canon but also implies towards the genre’s enormous potential in fostering a desirable change.

V

Anthologies are inevitably implicated in the issues of pedagogy and canon formation. The role of anthology as a text performing a particular social or political function in a class and as autonomous work of vital literary merit can be intriguing:

What makes a text canonically “postcolonial”? The response to this question may amount to a critical and pedagogical emphasis on the ways in which the postcolonial text fulfils its “burden of representation” of a given community or location (India, Pakistan), at the expense of an engagement with the more autonomous sphere delineated by the internal workings of its structure. (Srivastava 152)

Recently the structuring of the courses and recommendation of books to be included in the syllabi of the English departments of our country has been tenaciously clinging to the nationalist models. The role of literature in developing a nation’s identity would lead to proposed readings that would enhance the same. History and nationalism cannot be considered as constructs flowing naively from texts that generate discourses initiated in significant historical moments. The influences of patriarchies and ideologies, imperialist and hegemonic elements, apparent in the traditional models of anthologies have been questioned and dismantled through anthologies which take cognizance of these enormously complex elements. Such anthologies pedagogically combat traditional historical notions and give added dimension to literary nationalism.

The incorporation of Indian English literature in the English syllabi of various courses might be deciphered as a clever move to achieve the objective. However with multiculturalism, interdisciplinarity, and postcolonialism a new edge is given to define the nation’s identity and literary nationalism. Literature of the minorities, the subjugated and oppressed groups including the women and Dalit writers has been included to give a new progressive dimension to a nation’s literary history. In these newly incorporated dimensions
one can draw distinctions between, the traditional canon that largely incorporates the traditional readings set from the time English education was made compulsory in India; the pedagogical canon which is based on common works taught to students, and the newly formed multicultural canon which embodies the marginalised and oppressed groups. However through the study of anthologies put to use for students the fact emerges precisely, that the pedagogical canon that is largely based on the traditional canon seems to incorporate a lot from the newly expanding form of the multicultural canon. The multidisciplinarity, diversity, transnationalism, multiculturalism and a new sense of historicity embodied in anthologies seem to address a diverse range of audience in general and students in particular.

Paul Auster observes “One must resist the notion of treating an anthology as the last word on its subject. It is no more than the first” (qtd. by Caesar 68). Anthologies favour ‘critical Pedagogy’ and ‘engaged Pedagogy’. The concept which has been elucidated by Paulo Friere and bell Hooks relates to creating a methodology that attempts to subvert the persistent notions in education. Breaking what Friere calls the ‘culture of silence’ (30) the students are engaged more actively in the classroom to question the dominant structures.

The methodology makes the students and the instructor actively engaged in a dialogue that allows them to interpret the world not by knowing what is known but by knowing what can be known. They delve deep into the unexplored regions to discover new possibilities. Such a strategy keeps a serious check on legitimizing the knowledge that is one-sided and is the construct of the dominant classes. In this sense the role of critical theory is vital since it has fostered a persistent questioning of the colonial, institutional and pedagogical structures. Nevertheless the postcolonial situation encourages a questioning of the static and the uninfluenced status of English curriculum.

Antonia Darder writes: “unlike traditional perspectives of education that claim to be neutral and apolitical, critical pedagogy views all education theory as intimately linked to ideologies shaped by power, politics, history and culture” (77). Anthologies are crucial sites that bring together multiple voices in a classroom. Every entry in an arthological compilation by a writer would call for a clean reception from the reader who is required to approach the text with entirely a new and an unbiased outlook.

Reading of every fresh entry would call for doing away with the stances taken by the earlier editors and readers to allow new discoveries. However with different stances presented by different editors in one collection anthologies predominantly succeed in creating
a range of diverse audience. This is in striking contrast to a single author collection that would have readers loyal to it as far as the work endorses their stance and would not require their repositioning before the perusal of every chapter.

Significantly anthology is a genre that voices the thought of different castes, class, gender, nationalism, and secularism. It is vital in fostering a stern questioning of the structures of instruction. The postcolonial situation of the student is one where he is acutely aware of his or her historical, social, cultural and personal beliefs. These elements are retained in their encounter with teaching practices, contents and structures, which if found opposing or contradicting to their situation might create uncertainties and doubt. Masood Ashraf Raja ponders over the predicament of the student:

Most of our students come to our classes as young individuals whose identities are in flux. In most of the cases their identities are inextricably linked with personal and social histories that predispose them to respond to different teaching practices in varied ways. When teaching materials are not in consonance with their previously held beliefs, they feel threatened...(33)

Notably anthological compilations are more conscious of the postcolonial situation and can succeed in providing an adequate answer or at least offer such students an opportunity to relocate themselves by bringing together range of voices. Pritish Nandy the editor of Modern Indian Poetry (1974) attacks the complacency of the educational institutions in paying scarce attention to the social and the political realities of the time that are equally important for a students understanding. In the introduction to his anthology Nandy writes:

...a root error inherited over the years from the feudal structure of our educational system has been the total divorce of academic speculation and theory from our actual eclectic lifestyle. Reality as it is taught on the campus is dangerously different from the reality all play a part in and the truths we see around us all the time. (16)

Anthologizers reflect a shift in introducing new compilations which are meant for students. The traditional anthologies had set patterns and standards. They remained uninfluenced by the larger reality and have been more imitative in displaying an uncritical adherence of the same. Pertinent examples are seen in such course specific anthologies like Narrative Poems
(1925). The anthology was published by the Modern Publishing House and was prescribed for the F.A examination. It includes poems by Scott, Longfellow, Tennyson, Browning, Coleridge, Arnold, Keats and Wordsworth. The pedagogical work which may have succeeded in imparting the knowledge based on the standards and requirements of the time is completely oblivious to the needs of the earnest students and is completely devoid of helpful exercises, questions, glossary and bibliography. Its lacks an introduction and the name of the editor or editors is hard to be retrieved as it finds no place in the published material.

Many other course specific anthologies include Gurbux Singh The Realm of Beauty (1961), G.L. Sharma’s Glimpses of English Poetry (1968), Colours of Expression (1973) by Harbhajan Singh, Songs to Remember (1977) by R.N. Seth, Harvest of Harmony (1978) by K.L. Vermani, and Slice of Life (2004) by Meera Malik. Published by the Publication Bureau of Panjab University Chandigarh these anthologies have enjoyed substantial longevity. They have been used over the years without any notable exclusions and inclusions. Some of them are still in use and have proved as handy tools but with obvious pitfalls which have for the most part gone unnoted. The chosen entries are brief, making them apt for inclusion in anthologies. The majority of the poets included are British. Only two or three entries are by the Indian writers. The anthologies do not provide any comprehensive introduction. Significantly the standard pattern of short headnotes, glossary and the description of the work in few lines has been observed by all these collections.

However keeping in mind the year of the first print of some of these works might leave some place for their ignorance of certain issues which erupted vociferously in the later years and govern the choices of every editor. The Department of English, University of Delhi introduced the anthology The Individual and Society: Poems, Essays and Stories in 2005. Published by Pearson Longman, the anthology is still in use for students pursuing a specialization in English discipline. Issues pertaining to caste, class, gender, race and globalization primarily preoccupy the anthologizer, who wishes to impart the students an adequate knowledge of the same. The anthology includes multiple entries based on the above divisions. The entries are divided into significant clusters. Their collocation in several clusters affords an opportunity for the students to draw adequate parallels or contrasts and thereby judge the writings critically.

The place of the individual in a society in relation to these factors is clearly brought to the mind of the student. The work endorses a multidisciplinary approach and
succeeds in extending a new learning experience to the readers. It endeavours to combat the academic imperialism of traditional anthologies that retains a strong Western bias in their construction. In the foreword to *The Individual and Society: Poems, Essays and Stories* the editor’s state:

We have deliberately chosen texts from widely different backgrounds precisely because we want the student to appreciate the ways in which his or her situation is comparable or analogous to the experiences of other races, classes, or nationalities. We also strongly feel that though our students are Indian, they cannot possibly be untouched by western and other cultural influences, and since we live in the so-called ‘global village’ the essays and stories selected should reflect that reality. (Foreword)

Every individual entry in this work does not remain individual or isolated; it indispensably becomes a part of the larger structure in which it is included. The varied entries are meant to be read in relation to one another. This strategy might not have occurred to the original author of the entry who may not have produced the work by being preoccupied with the categorical notions that classify the entry in a specific context.

Here the role of the editors comes close to that of the original creator and at times supersedes his position. The framework of anthology puts these varied entries into relative contexts where the entries speak to each other. In this process of talking, questioning, analysing and offering a range of voices, opinions and stances an anthology opens up an entirely new world. However the prescribed anthology endeavours the study of different texts in light of the others to vividly illustrate emerging new patterns. Excerpt from Omprakash Valmiki’s *Jootan* is put forward to be read with Wole Soyinka’s “Telephone conversation” under the category of caste and race respectively. It brings to surface a similarity of experience varying only in degrees.

Oppression, discrimination and absence of human recognition are elements which prevail in both the texts however in different form. Interestingly this anthology is suggestive of many others that would follow its course in the years to come. It narrows down the role of the pedagogue as an interpreter and mediator who is expected not to acquaint or dwell on the writer’s background and allow the text to unfold itself to the students primarily to encourage their insights and interpretation.
Musings on Vital issues is a vital pedagogical anthology released by Orient Blackswan in 2010. Originally compiled ‘as the core textbook for common course IV of the undergraduate programmes of Mahatma Gandhi University, Kottayam’ (Preface), the anthology has been adopted by many universities across India. The editor of the anthology P.J. George offers the work to enhance students understanding of the varied perspectives on contemporary issues. The division of the anthology into three modules which are titled Globalisation and its Consequences, Human Rights and Gender Questions offer an intellectually productive opportunity to the students to engage with issues that are contemporary and shape their individual existence. The compilations suggest a distinct role of anthology. It offers a distinctive and cohesive opportunity to the students to engage themselves in a new pedagogical situation where teaching is not governed by uncritical engagement, rather it operates on the exploration of new ideas that encourage connections in a multicultural field.

Anthologies that aim at an academic readership are also preoccupied with the vital issue of dealing with the text in the hands of an instructor. An anthology completely fails in its purpose if it is not handled in a way in which it is desired; at the same time it imposes painful restrictions on the teachers who have to mould their teaching strategies according to the work. Simultaneously the vital function of anthology in determining and influencing pedagogy itself is apparent in the instructional patterns that it propounds. A generous apparatus is developed for the use of the instructors. Directions are laid out not only for the students but also for the instructors to deal with the text. Just as one anthology considers it a useless effort on part of the teacher to pour in his knowledge on the individual author to allow a new kind of learning that offers an aporia of possibilities; the other work may completely dismiss the role of the pedagogue who is officially curtailed by directives of the anthology in observing the specific ways to teach the book.

In the pedagogical area such changes are scrutinized not so much for their essential viability in making the understanding of the texts more concise and cogent but primarily because they are vital areas of reflecting the shift which anthologies have experienced from their traditional modes to new and highly conscious and innovative modes. Such changes simultaneously reflect and confirm Jeffrey R. Di Leo’s proposition that “pedagogies are shaped by anthologies” (1). The textual apparatus does not become an object of secondary consideration but plays an eminent role in deciding the life of an anthology.

The common trend of teaching through a line by line analysis is abrogated by anthologies
that reduce the teachers job to the minimal and propagates a critical understanding of the work which comes from a students original response to the work. The wide variety of cultures, races and issues of caste, class and gender brought under one cover is a way of bringing together different voices which offers the student a conducive opportunity to locate their position in relation to the larger realities of life. By stirring students to thought and argument a new and an enlightening experience is put forth. Such anthologies do not propagate a blind consumption but a thorough scrutiny of the world which surrounds the student.

VI

The pedagogical canon is primarily formed by the university syllabi and course lists. The revision of the syllabi results in setting up a structure of an alternative canon. The revised syllabus together with the incorporation of new texts and writers into it is an important factor in making a text canonical and postcolonial. John Guillory writes: “Literary works must be seen rather as the vector of ideological notions which do not inhere in the works themselves but in the context of their institutional presentation, or more simply in the way they are taught” (ix).

The University Grants Commission is a statutory body of the Government of India that determines and maintains the standard of education across India. It plays a crucial role in setting and amending the syllabi. However it is not free from external control and the federal government plays a role in influencing its decisions. In its recent propositions it recognizes the importance of studying New Literatures in English especially Indian English writings together with the traditional courses which includes the study of British and American texts. University Grants Commission Curriculum Development Committee in English and Other Western Languages which was first formed in September 2000 lays down its recommendations for courses in English and the content of teaching in Indian colleges and universities. The committee observes:

The New Literatures in English, especially Indian writing in English, must find due place in the curriculum, and the study of texts by British, American and other Anglophone authors must take non Anglophone, especially postcolonial perspectives into account. This still places stress on the English language, and on literature composed in that language. (University Grants Commission 2003,15)
However in its second approach it acknowledges the inevitability of giving guidelines relevant to the “present postcolonial phase of culture” (15). It supports the study of Indian literature in English translation as well as comparative literature, where English remains just a medium and not the subject of study. It reflects on broader cultural and comparativist approaches. Recognizing the contrary nature of the two prospects a choice has to be made between ‘English Language and Literature’ and ‘English and Literary studies’.

The formation of the curriculum has witnessed changes over the years. In 1970s it emphasized on the learning of English as a language. In 1990s a more traditional way of studying literature that included largely British and American canonical texts was fostered. A larger and a definite objective was propounded in 2003 which is apparent in the committee’s realization of the postcolonial situation that henceforth endeavoured to probe the so far neglected areas for example Dalit studies and Women writings. The approach suggests a more concrete opening up of the pedagogical structure that encompasses within its domain critical areas of study.

The choice of possible texts and writers in Indian English poetry for the students pursuing honours and a major programme in English offered by the committee includes both colonial and postcolonial literature. Hence the works by Derozio, Toru Dutt, Sri Aurobindo, Sarojini Naidu and Tagore is included along with the selected poems by Nissim Ezekiel, P.Lal, Dom Moraes, A.K. Ramanujan, Kamla Das, Arun Kolatkar, Gieve Patel, Gauri Deshpande, Jayanta Mahapatra, and Vikram Seth. Non fictional prose recommends the study of Nirad C. Chaudhuri, Gandhi, Nehru and Tagore. Asif Currimbhoy and Mahesh Dattani are included in Drama and an extended list is provided under the category of fiction.

The selective readings offered by the UGC have prominent implications in the making of the pedagogical canon. The recommendations of the committee included the study of poets who wrote before Independence. Toru Dutt, Sarojini Naidu and Sri Aurobindo are prescribed for courses in English. Consequently the larger controversy created by the anthologists around Sri Aurobindo’s work receives a set back by his formal inclusion in the pedagogical canon by the UGC. These writers who would be studied across the country enter the classroom becoming a part of the structure that moulds and governs the intellectual shaping and the nourishment of the young learners. The selection of writers also becomes a core component in revealing an interesting aspect of canon which is at once more inclusive. The postcolonial situation manifests itself through these changes and thus courses are offered in
the study of neglected, marginalised or minority groups. At the same time it results in the formation of a canon that is not entirely liberated but regulated by universities emphatically urging to stick to the choice of texts offered.

Tracing the trajectory of anthologies links its evolution vitally to their pedagogical relevance. Any anthology that would include the entire list of poets recommended by the UGC committee is sure to stay for long. Its adequacy in providing a pedagogical apparatus would further validate its existence. Universities in India paying cognizance to the directives of the UGC, to reform the syllabi of the courses every three years release books in accordance to the latest patterns and standards. The requirement of the courses which vary from English Compulsory, English Elective and English Honours decide the content, apparatus and the formation of anthologies. In the academic world the propitious flowering and proliferation of anthologies is contingent upon such changes.

Moreover the expensive literary texts, the growing need to cover numerous writers in restricted period, the reluctance of the students to refer to the library resources and single textbooks make anthologies crucial sources. In examining the anthologies specifically used in Delhi and Panjab universities which were either course specific in the sense that they were designed for specific courses or were general collections which were perused equally well by the students and the common readers, one tends to reflect over the pedagogical suitability of these books for students. The vital element in such anthologies is clearly visible in their selections and pedagogical apparatus. The fact that these have been revised from time to time according to contemporary priorities and educational needs is also revealed in its entire course of progress.

In Western countries the demands of the academic system concretely decide the format of the anthologies. Survey courses students may require multi-volume anthologies. Barbara Mujica while reflecting on the Spanish anthologies points out how recent trends in Spain have been away from the multi-volume general anthologies towards one volume course specific anthology. A semester system would result in a rise of a two volume format anthology. Accordingly anthologies adapt to one semester, two semesters or even a trimester format.

The Department of English and Cultural studies, Panjab University recently released an anthology *English at Work: Selections from Poetry and Prose* (2010) prescribed for B.A I compulsory course. The anthology compiled by T. Vijay Kumar, B.T Seetha, A.V. Suresh
Kumar and Y.L. Srinivas supplanted Meera Malik’s *Slice of Life* which was earlier prescribed for the same course. Comprising of three sections; poems, short stories and prose her choices have been governed by the parameter of offering simple entries that endeavour to instruct and delight the students. The entries largely comprised of traditional canonical British and American writers together with few Indian writers.

The pedagogical assistance of this work which includes a short introduction and very brief exercises appear scanty and offer a striking contrast to *English at Work* which has a rich pedagogical apparatus and offers itself as a reoriented textbook for the students, and seems to be more pragmatic in considering their needs. Being a course specific anthology it frames its contents accordingly. The emphasis for the students is laid on acquiring a proficiency in language. However the component of literature has been proportionally increased for students taking specialization in the same discipline.

The pre-reading activities include questions that would at once involve the student into an active discussion. The questions are not text specific but stir the imagination of the student who is bound to see the relative significance of the poem or story in a larger context. In addition to this, the anthology has individual sections informing the students about the poems and the poets, glossary, comprehensive exercises, short and long questions and post reading activities. A comparative study of poets is offered for extending a more illuminating experience to the students. For instance Keats ‘Ode to Autumn’ is studied with Kalidasa’s “Autumn”. Parthasarthy’s “Homecoming” is compared and contrasted with Dilip Chitre’s “Father Returning Home”.

Such an analysis affords a rich experience for the student to analyse elements within the work and relate them not in a cloistered but a notably relative context. Significant emphasis has been laid on developing the language activities of the students. Words for correct pronunciation have been selected from within the text together with an etymological study of significant terms. Exercises are given to enhance the students grammatical proficiency in articles, verbs, prepositions, nouns, adjectives, synonyms, antonyms and much more. The richness of the experienced offered to the students is evident from a pragmatic approach which relies on the active participation of the students.

It is learning through experience and not rules. To accelerate the participation of the students topics for group discussion have been provided that simultaneously improve the knowledge and speaking skills. However viewing the enormity of the pedagogical apparatus
and keeping in mind the number of study hours allocated for the same course of study one might wonder at the successful accomplishment of the same. Nevertheless the anthology clearly extends an illuminating experience to the learners who might rejoice in the novelty of the work.

Consequently the appearances of such anthologies also encourage new pedagogical relationships between the student and the teacher. Just as the offerings might at once attract and intrigue the students they would also allow the instructor sufficient opportunity to adapt to the changes in the world of learning. Hierarchy is abolished in numerous ways to involve the teacher and the learner in a more lively exchange. Teacher’s word is no longer the ‘God-word’; had it been so the idea behind such a construction would face a tremendous defeat. The teachers role as predicted through such anthologies is primarily to foster in the students the tendency to actively think, analyze and draw conclusions.
Endnotes

1 S. Nagarajan here analyses the poem “OF MOTHERS, among other things” specifically the last stanza:
   My cold parchment tongue licks bark
   in the mouth when I see her four
   still sensible fingers slowly flex
   to pick a grain of rice from the kitchen floor. (qtd. in Parthasarathy, 19)

2 The newspaper was founded by the Irishman James Augustus Hicky in 1780 and was published from Calcutta for two years.

3 In her book *Indian Angles: English Verse in Colonial India from Jones to Tagore* Mary Ellis Gibson points towards poetry which remained the popular genre until the year 1860.

4 The statement was made in his book *Modern Indian Poetry in English* which was first published in 1987 and can easily be contested in the present age when Indian English writings have gained a much larger significance and are included by almost all the universities and colleges of India as a vital area of study.

5 *Mahfil* is now continued by the *Journal of South Asian Literature*.

6 Macaulay wrote short narrative poems in his notable collection the *Lays of Ancient Rome* originally published in 1842. A revised edition was released in 1901. He deals with the heroic, tragic, semi-mythical and more serious themes in Roman history.

7 The concept is proposed by Paulo Freire in his *Pedagogy of the Oppressed*. It is a socio-cultural context which denies freedom of voice and expression to those who are ‘dispossessed’ and fall outside the accepted hierarchical system. The ‘culture of silence’ is a consequence of the dominant social structure that propounds a silenced and marginalized self image into the oppressed. To take cognizance of the repercussions of the dominant structure the learner must possess a critical consciousness; the means to which are ironically denied to them by the dominant culture.

8 Survey courses deal with the chief areas of a broad field of study. As opposed to advanced courses that provide more specialized topics for study such courses offer brief study of wider areas. Randy Laist observes: “To teach a survey course in any discipline is, almost by definition, to construct and propagate the kind of grand narrative that has been discredited by postmodernism, deconstruction, multiculturalism, and, in fact, by most contemporary theory” (50).