

Esterino Adami. 2022. *Language, Style and Variation in Contemporary Indian English Literary Texts*. New York, NY and Abingdon: Routledge. 152 pages. Hardback: £104.00. ISBN 9781032211152. Ebook: £31.19. ISBN 9781003266792.

The book by Esterino Adami delves into the intricate tapestry of Postcolonial stylistics within Asian literature. This ground-breaking study examines the complex relationships between language, style, and variance in literary works written in Indian English, providing a comprehensive analysis beyond merely examining words on a page. Adami's insightful study sheds light on the evolving linguistic landscape of contemporary Indian literature, offering readers a profound understanding of the cultural and linguistic dynamics at play.

This book holds particular significance within the academic discourse, converges on the common ground of Asian literary exploration, and emphasizes the pivotal role of language and style in shaping narratives postcolonial. Adami's meticulous research aligns seamlessly with the scholarly pursuits of the journal, creating a symbiotic relationship that advances the collective understanding of English literary texts in the Asian context.

As readers embark on this literary journey, they will uncover not only the rich tapestry of Indian English literature but also the interconnectedness of Adami's work with the broader academic dialogue. These contributions constitute a significant milestone in exploring Postcolonial stylistics, offering a valuable resource for scholars and enthusiasts.

Chapter 1 of the book (:1-16) explores language style and variation in Indian English literary texts, focusing on their unique characteristics and linguistic nuances. The book's objectives emphasize the importance of understanding language style and variation in Indian English literature, with Case Studies providing a deeper understanding of selected literary works or authors.

Chapter 2 (:17-32) discusses Indian English and its linguistic and stylistic variation, tracing its evolution and unique features. It delves into key linguistic concepts and contemporary Indian English authors, emphasizing the relationship between literary expression and linguistic variation. The chapter uses examples and illustrations to illustrate these variations, underscoring the importance of studying linguistic and stylistic variations for a comprehensive understanding of Indian English literature.

Chapter 3 (: 33-65) focuses on the concept of otherness, the central feature of the vast field of postcolonial literature, which reflects forms of cultural diversity as well as in many other disciplines, and discusses the writer's analysis of Jeet Thayil's novels, *The Chocolate Saints Book* (2017) and *Narcopolis* (2012). The writer has attempted to analyze how Thayil uses different linguistic tools to depict different

kinds of Otherness in “*Narcopolis*”, which directs his treatment from the other side in a double perspective. The first is a different Bombay/Mumbai theme image that revolves around the drug world, and the second is a strategic use of language manipulation to challenge, alter, or reverse the popular perceptions, views, and ideologies that are frequently attached to many aspects of the drug theme. Furthermore, in recently developed Indian English writing, the author highlights the heteroglossia discourse of Thayil's second novel, *The Book of Chocolate Saints*, which celebrates difference and identity. The study reveals that narrative structure makes extensive use of two textual strategies: phrases, which are appealing devices that challenge the reader or character and raise controversial issues while also supporting the general development of diegetic text, and lists, which are cognitive components of meaning construction. Ultimately, the writer concludes that Thayil's choice of language suggests otherness as a means of expression and identity.

In Chapter 4 (: 66-96), the writer delves into two modern Indian English novels, *Burnt Sugar* by Avni Doshi and *Djinn Patrol on the Purple Line* by Deepa Anappara, examining the language and stylistic representation of lament. Lament, a timeless human expression, is explored in the context of cultural and historical narratives. Avni and Deepa drew inspiration from the Raj era to give voice to marginalized subjects. The persisting challenges in modern India, such as caste inequalities and global exploitation, evoke lamentation, particularly in the daughter-mother relationship. Stylistic representations of lament vary, prompting a cognitive exploration of linguistic forms and their impact on readers. This chapter serves as a cultural testimony, highlighting the enduring social questions in contemporary India through the lens of literary expression.

Deepa Anappara, a former journalist born in Palakkad, Kerala, addresses the pressing issue of missing children in India through her novel. Drawing on her investigative background, Anappara illuminates the harsh realities faced by vulnerable street children, exploring themes of poverty, abuse, and resilience. The narrative employs a polyphonic style, blending fantasy and reality, with child narrators navigating complex social issues. Anappara strategically uses stylistic elements, including references to djinns, to engage readers and prompt reflection on power dynamics and societal challenges. Through her rich and nuanced storytelling, Anappara sheds light on the marginalized voices of Indian youth.

Avni Doshi, an Indian author residing abroad, explores intimate lament in her novel *Burnt Sugar*. The narrative delves into complex family dynamics, particularly the strained mother-daughter relationship. Despite its non-autobiographical nature, the novel received global acclaim for Doshi's skilled prose and profound exploration of end-of-life care. The story revolves around memory's ambiguous role in shaping family history and identities, skillfully navigating Alzheimer's effects. Doshi

employs chromatic symbolism, using the color white to convey multifaceted meanings. Her literary project provocatively unfolds bitter emotions, offering a poignant exploration of memory as a container for relationships and the profound impact of its emptiness.

The relationship between the senses in language and fiction is covered in the fifth Chapter (: 97-129). It includes a cognitive linguistic approach emphasizing how language reflects the relationship between the mind and body and how senses are represented in fiction. The writer suggests reading Megha Majumdar's *A Burning* (2020) and the novella *Night of Happiness* by Tabish Khair (2018), whose themes are discrimination and crime. Additionally, the sensory experiences that Tabish Khair and Megha Majumdar have in their stories (novels) are the main focus of this chapter. Tabish and Megha effectively address the idea of trauma while avoiding stereotypes related to the Indian cultural setting. They also examine how these concepts extended beyond the individual to the larger community under the stories' covers. The writer selected the novels for this chapter's analysis because they have comparable histories, especially regarding discrimination. Megha and Tabish use metaphorical, pragmatic, and cultural levels to produce emotional involvement in their stories and convey language sense. In the end, the language style that Tabish and Megha applied based on the writer's analysis is conversational and keeps adding an Indian touch to stories meant for consumption by both Indian and foreign readers.

Language, Style, and Variation in Contemporary Indian English Literary Texts by Esterino Adami is a valuable resource for both linguistic practitioners and educators, as well as students of literature seeking a nuanced understanding of postcolonial concepts within the realm of novels. This book provides insightful methodologies and perspectives for linguistic practitioners and educators to enhance their approach to language and style analysis in literary texts.

Furthermore, the book's uniqueness lies in its exploration of English as a Second Language (ESL) in India by Pandey and Jha (2021), a distinctive position that elevates the relevance of Adami's insights. As India holds the third-highest number of English language publishers globally, the book's examination of literary texts within this context becomes pertinent and globally significant after the UK and the US. While the book admirably addresses various critical issues, such as discrimination, it is essential to note the recommendation for a more inclusive gender perspective. Each chapter focuses on two works with the same gender perspective that should be expanded to include diverse gender viewpoints, broadening the scope of analysis.

Overall, constructive criticism also suggests the incorporation of a standardized rubric for reviewing literary texts, outlining specific criteria for evaluation. This approach would enable readers to discern strengths and areas for improvement, providing a valuable reference for aspiring writers

seeking to refine their craft. Additionally, a more transparent and objective method for selecting the object of the research, beyond mere achievement, would enhance the book's credibility.

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Husnul Khatimah Nur

Universitas Hasanuddin, Makassar, Indonesia

hkhatimahnn@gmail.com

Mufidah Yasrah

Universitas Hasanuddin, Makassar, Indonesia

dedefida@gmail.com

Madani Madani

Universitas Hasanuddin, Makassar, Indonesia

madanilabugi.mlb@gmail.com