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Style in Fiction Today

Style in Fiction ... Today

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Style in Fiction ... Today

The papers in this collection explore the posterity and current relevance of a variety of critical concepts present in *Style in Fiction*: end focus and iconicity (Hamilton), mind style (Pillière, Mallier), speech and thought presentation (Short). They reflect on the modalities of reader involvement and/or empathy with the characters, in prose (Jobert, Jobert-Martini) and poetry (Jeffries), or on the role devoted to the narratee (Gay). The link between style and fiction formats (the novel, the short story) is also investigated (Toolan). Together, these articles clearly show that thirty years after *Style in Fiction* was published, stylistics is still an evolving field, as evidenced by the application of corpus-linguistic methods of analysis (Leech, McIntyre) or the development of cognitive stylistics (Jobert-Martini). However, while new tools and theories keep emerging and the definition of stylistics itself is still a source of reflection (Majola), one can still shed useful light on the functions and functioning of style with the help of William Labov's theory of the six stages of oral storytelling (Gay), or Roland Barthes's notion of "Neutral writing" (Rinzler); moreover, core issues like the subject of imitation (through mimesis of reality or intertextual borrowing) still raise aesthetic and ethical questions (Mounié). As for the authors of *Style in Fiction* themselves, they actively contribute to the continuing development of stylistics, be it by putting interpretative intuitions to the test of computer-based tools of analysis (Leech) or by adding new critical notions to such a central issue of stylistics as discourse presentation theory (Short).

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