Dear colleagues,

I am pleased to announce the publication of \*Sound Effects: The Object

Voice in Fiction\*, Eds. Jorge Sacido-Romero and Sylvia Mieszkowski, Leiden:

Brill / Rodopi, 2015 (Series: "DQR Studies in Literature", No. 59). (

http://www.brill.com/products/book/sound-effects-object-voice-fiction)

Best wishes,

Jorge Sacido Romero

ABSTRACT: \*Sound Effects \*combines literary criticism and psychoanalytic

theory in eleven original articles which explore the potential of the

object voice as an analytic tool to approach fiction. Alongside the gaze,

the voice is Jacques Lacan’s original addition to the set of partial

objects of classical psychoanalysis, and has only recently been theorised

by Mladen Dolar in \*A Voice and Nothing More \*(2006). With notable

exceptions like Garrett Stewart’s \*Reading Voices \*(1990), the sonorous

element in fiction has received little scholarly attention in comparison

with poetry and drama. \*Sound Effects\* is a contribution to the burgeoning

field of sound studies, and sets out to fill this gap through selective

readings of English and American fiction of the last two hundred years.

TABLE OF CONTENTS:

Acknowledgements

Preface: Is There a Voice in the Text?

\*Mladen Dolar\*

Revoicing Writing: An Introduction to Theorizing Vocality

\*Jorge Sacido-Romero and Sylvia Mieszkowski\*

‘Secondary Vocality’ and the Sound Defect

\*Garrett Stewart\*

Section I: The Nineteenth Century

The Object Voice in Romantic Irish Novels

\*Peter Weise\*

Poe, Voice and the Origin of Horror Fiction

\*Fred Botting\*

Double Voice and Extimate Singing in \*Trilby\*

\*Bruce Wyse\*

Section II: The Twentieth Century

Bloom’s Neume: The Object Voice in the “Sirens” Episode in Joyce’s

\* Ulysses \*

\*Phillip Mahoney\*

Fantasizing Agency and Otherness through Voice and Voicelessness in

Ellison’s \*Invisible Man\*

\*Natalja Chestopalova\*

The Voice in Twentieth-Century English Short Fiction: E.M. Forster, V.S.

Pritchett and Muriel Spark

\*Jorge Sacido-Romero\*

Section III: The Twenty-First Century

Voices of Terror and Horror: Towards an Acoustics of Modern Gothic

\*Matt Foley\*

“That which cannot be said”: Voice, Desire and the Uncanny in Armistead

Maupin’s \*The Night Listener\*

\*Sylvia Mieszkowski\*

“It’s only combinations of letters, after all, isn’t it”: The “Voice” and

Spirit Mediums in Thomas Pynchon’s \*Against the Day\* (2006)

\*Alexander Hope\*

‘Voice-Trace’ in James Chapman’s \*How Is This Going to Continue?\* (2007)

\*Marcin Stawiarski\*

Notes on Contributors