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Nota di contenuto	Preliminary Material / Jorge Sacido-Romero and Sylvia Mieszkowski -- Revoicing Writing: An Introduction to Theorizing Vocality / Jorge Sacido-Romero and Sylvia Mieszkowski -- 'Secondary Vocality' and the Sound Defect / Garrett Stewart -- 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 -- 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 -- Voices of Terror and Horror: Towards an Acoustics of Modern Gothic / Matt Foley -- Sanctuaries on Mount Penanggungan: Candi Kendalisodo, Candi Yudha, and the Panji statue from Candi Selokelir -- the climax 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 / Jorge Sacido-Romero and Sylvia Mieszkowski -- Index / Jorge Sacido-Romero and Sylvia Mieszkowski.

Sommario/riassunto

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. Contributors: Fred Botting, Natalja Chestopalova, Mladen Dolar, Matt Foley, Alex Hope, Phillip Mahoney, Sylvia Mieszkowski, Jorge Sacido-Romero, Marcin Stawiarski, Garrett Stewart, Peter Weise, and Bruce Wyse.
