

*ound 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.