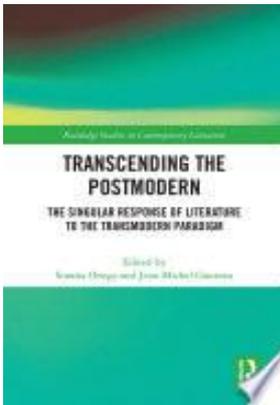
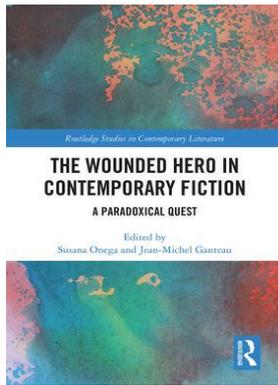


Books by Susana Onega



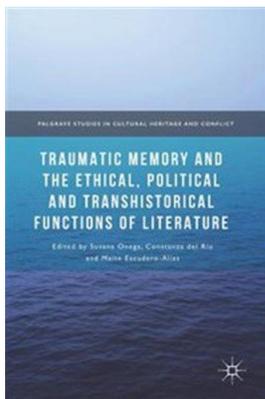
Susana Onega and Jean-Michel Ganteau.
Transcending the Postmodern: The Singular Response of Literature to the Transmodern Paradigm. Routledge Studies in Contemporary Literature. London and New York. Routledge, 2020. 255 pp. ISBN: 978-0-367-86055-4 (hbk); ISBN: 978-1-003-03758-3 (ebk).

Transcending the Postmodern: The Singular Response of Literature to the Transmodern Paradigm gathers an introduction and ten chapters concerned with the issue of Transmodernity as addressed by and presented in contemporary novels hailing from various parts of the English-speaking world. Building on the theories of Transmodernity propounded by Rosa María Rodríguez Magda, Enrique Dussel, Marc Luyckx Ghisi and Irena Ateljevic, *inter alia*, it investigates the links between Transmodernity and such categories as Postmodernity, Postcolonialism and Transculturalism with a view to help define a new current in contemporary literary production. The chapters either follow the main theoretical drives of the transmodern paradigm or problematise them. In so doing, they branch out towards various issues that have come to inspire contemporary novelists, among which: the presence of the past, the ascendance of new technologies, multiculturalism, terrorism, and also vulnerability, interdependence, solidarity and ecology in a globalised context. In so doing, it interrogates the ethics, aesthetics and politics of the contemporary novel in English.



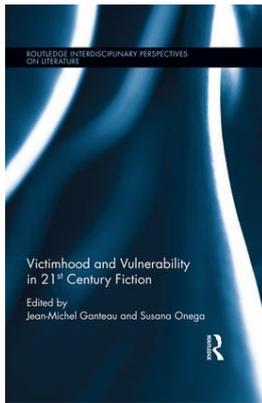
The Wounded Hero in Contemporary Fiction tracks the emergence of a new type of physically and/or spiritually wounded hero(ine) in contemporary fiction. Editors, Susana Onega and Jean-Michel Ganteau bring together some of the top minds in the field to explore the paradoxical lives of these heroes that have embraced, rather than overcome, their suffering, alienation and marginalisation as a form of self-definition.

Susana Onega and Jean-Michel Ganteau, eds. *The Wounded Hero in Contemporary Fiction: A Paradoxical Quest*. Routledge Studies in Contemporary Literature 2019. ISBN: 978-1-138-58412-9 (hbk). ISBN: 978-0-429-50584-3 (ebk)



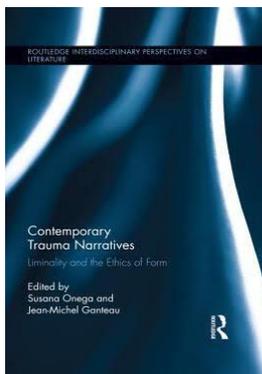
This volume addresses the construction and artistic representation of traumatic memories in the contemporary Western world from a variety of inter- and trans-disciplinary critical approaches and perspectives, ranging from the cultural, political, historical, and ideological to the ethical and aesthetic, and distinguishing between individual, collective, and cultural traumas. The chapters introduce complementary concepts from diverse thinkers including Cathy Caruth, Jacques Derrida, Judith Butler, Homi Bhabha, Abraham and Torok, and Joyce Carol Oates; they also draw from fields of study such as Memory Studies, Theory of Affects, Narrative and Genre Theory, and Cultural Studies. *Traumatic Memory and the Political, Economic, and Transhistorical Functions of Literature* addresses trauma as a culturally embedded phenomenon and deconstructs the idea of trauma as universal, transhistorical, and abstract.

Susana Onega, Constanza del Rio and Maite Escudero-Alías (eds), *Traumatic Memory and the Ethical, Political and Transhistorical Functions of Literature*. Palgrave Studies in Cultural Heritage and Conflict series. Houndmills, Basingstoke: Palgrave. Macmillan. 2017, 331 pp. ISBN 978-3-319-55277-4 (hbk); ISBN 978-3-319-55278-1 (ebk). DOI: 10.1007/978-3-319-55278-1.



Jean-Michel Ganteau and Susana Onega (eds). *Victimhood and Vulnerability in 21st-Century Fiction*. Routledge Interdisciplinary Perspectives on Literature. London and New York: Routledge. 2017, 245 pp. ISBN-10: 0415788293. ISBN-13: 978-0415788298.

Editors Jean-Michel Ganteau and Susana Onega) have assembled a volume which addresses the relationship between trauma and ethics, and moves one step further to engage with vulnerability studies in their relation to literature and literary form.

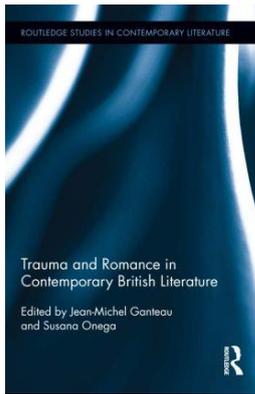


Susana Onega and Jean-Michel Ganteau (eds). *Contemporary Trauma Narratives: Liminality and the Ethics of Form*. Routledge Interdisciplinary Perspectives on Literature. London and New York: Routledge. 2014. 237 pp. ISBN13: 978-1-138-02449-6 (hbk). ISBN13: 978-1-315-77453-4 (ebk).

This book provides a comprehensive compilation of essays on the relationship between formal experimentation and ethics in a number of generically hybrid or "liminal" narratives dealing with individual and collective traumas, running the spectrum

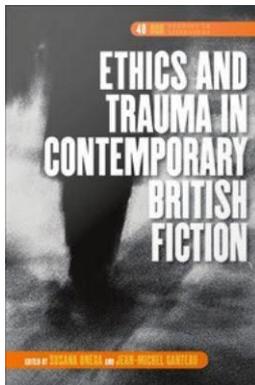
It consists of an introduction and of twelve articles written by specialists from various European countries and includes an interview with US novelist Jayne Anne Phillips, conducted by her translator into French, Marc Amfreville, addressing her latest novel, *Quiet Dell*, through the victimhood-vulnerability prism. The corpus of primary sources on which the volume is based draws on various literary backgrounds in English, from Britain to India, through the USA. The editors draw on material from the ethics of alterity, trauma studies and the ethics of vulnerability in line with the work of moral philosophers like Emmanuel Levinas, as well as with a more recent and challenging tradition of continental thinkers, virtually unknown so far in the English-speaking world, represented by Guillaume Le Blanc, Nathalie Maillard, and Corinne Pelluchon, among others. Yet another related line of thought followed in the volume is that represented by-feminist critics like Catriona McKenzie, Wendy Rogers and Susan Dodds.

from the testimonial novel and the fictional autobiography to the fake memoir, written by a variety of famous, more neglected contemporary British, Irish, US, Canadian, and German writers. Building on the psychological insights and theorizing of the fathers of trauma studies (Janet, Freud, Ferenczi) and of contemporary trauma critics and theorists, the articles examine the narrative strategies, structural experimentations and hybridizations of forms, paying special attention to the way in which the texts fight the unrepresentability of trauma by performing rather than representing it. The ethicality or unethicity involved in this endeavor is assessed from the combined perspectives of the non-foundational, non-cognitive, discursive ethics of alterity inspired by Emmanuel Levinas, and the ethics of vulnerability. This approach makes *Contemporary Trauma Narratives* an excellent resource for scholars of contemporary literature, trauma studies and literary theory.



Jean-Michel Ganteau and Susana Onega (eds). *Trauma and Romance in Contemporary British Literature*. Routledge Studies in Contemporary Literature Series. Routledge: London and New York. 2013, 268 pp. ISBN: 978-0-415-66107-2 (hbk). ISBN: 978-0-203-07376-6 (ebk).

Drawing on a variety of theoretical approaches including trauma theory, psychoanalysis, genre theory, narrative theory, theories of temporality, cultural theory, and ethics, this book breaks new ground in bringing together trauma and romance, two categories whose collaboration has never been addressed in

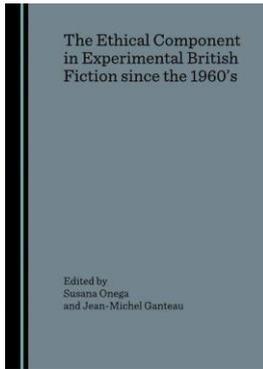


Susana Onega and Jean Michel Ganteau, (eds.), *DQR Studies in Literature 48*. Rodopi: Amsterdam and New York. 2011. 330 pp. ISBN 978-90-420-3326-9.

This volume is the first book of criticism to provide a systematic analysis of a corpus of emblematic contemporary British fictions from the combined perspective of trauma theory and ethics. Although the fictional

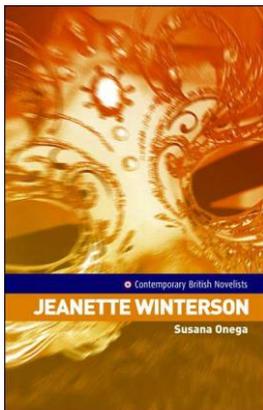
such a systematic and in-depth way. The volume shows how romance strategies have become an essential component of trauma fiction in general and traumatic realism in particular. It brings to the fore the deconstructive powers of the darker type of romance and its adequacy to perform traumatic acting out and fragmentation. It also zooms in on the variations on the ghost story as medium for the evocation of trans-generational trauma, as well as on the therapeutic drive of romance that favors a narrative presentation of the working-through phase of trauma. Chapters explore various acceptations and extensions of psychic trauma, from the individual to the cultural, analyzing narrative texts that belong in various genres from the ghost story to the misery memoir to the graphic novel. The selection of primary sources allows for a review of leading contemporary British authors such as Peter Ackroyd, Martin Amis, Ian McEwan, Salman Rushdie, Graham Swift, Sarah Waters and Jeanette Winterson, and of those less canonical such as Jackie Kay, Alan Moore and Dave Gibbons, Justine Picardie, Peter Roche and Adam Thorpe.

work of writers such as Graham Swift has already been approached from this perspective, none of the individual works or authors under analysis in the twelve essays collected in this volume has been given such a systematic and in-depth scrutiny to date. This study, which is addressed to academics and university students of British literature and culture, focuses on the literary representation of trauma in key works by Martin Amis, J. G. Ballard, Pat Barker, John Boyne, Angela Carter, Eva Figes, Alan Hollinghurst, Delia Jarrett-Macauley, A.L. Kennedy, Ian McEwan, Michael Moorcock, Fay Weldon and Jeanette Winterson, within the context of the "ethical turn" in the related fields of literary theory and moral philosophy that has influenced literary criticism over the last three decades, with a special focus on the ethics of alterity, the ethics of truths, and deconstructive ethics.



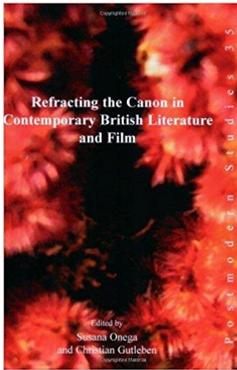
Susana Onega and Jean Michel Ganteau, (eds.), *The Ethical Component in Experimental British Fiction since the 1960's* (Cambridge Scholars Publishing, 2007). ISBN: 1-84718-312-3; ISBN-13: 978-1-84718-312-5.

Some humanist critics contend that only realist texts have an ethical function, that there is no ethical message behind the parodic and self-conscious games played by experimental fiction and that, since emotion neutralises the ethical faculties, there is no ethical dimension in such excess-peddling postmodernist genres and modes as kitsch, melodrama and romance. Yet, one may argue that the defamiliarisation imposed by parody, metafictional overkill and sundry devices symptomatic of emotional paroxysm on the realist text involves some measure of criticism of received truth and makes for the practice of a non-deontic ethics of truths that is also fairly often an ethics of alterity. This volume examines analytical evidence for the ethical component in key experimental British novels from the 1960s to the present, with special focus on John Fowles, Brigid Brophy, B. S. Johnson, Angela Carter, Peter Ackroyd, A. S. Byatt, Martin Amis, Zadie Smith, Will Self, Ian McEwan and Julian Barnes.



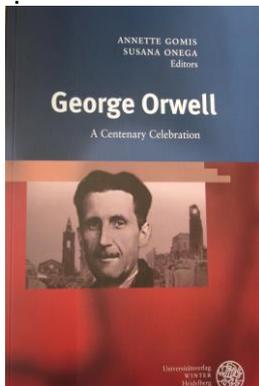
Susana Onega, *Jeanette Winterson*. Contemporary British Novelists Series. Manchester University Press: Manchester, 2006. 256 pp. ISBN: 0-7190-6838 X (hbk); ISBN 13: 0-7190-6839-8 (pbk); ISBN 13: 9780719068393 (kindle ed.) <https://www.amazon.com/Jeanette-Winterson-Contemporary-British-Novelist/dp/0719068398>.

This is the first full-length study in English of Jeanette Winterson's complete oeuvre, offering detailed analysis of her nine novels as well as addressing her non-fiction and minor fictional work. Susana Onega combines the study of formal issues such as narrative structure, perspective and point of view with thematic analyses approached from a variety of theoretical perspectives, from narratology and feminist theory to Hermetic and Kabalistic symbolism, to provide a comprehensive "vertical" analysis of Winterson's novels. The book was shortlisted for the European Society for the Study of English Book Award (Literature and Literary Criticism), 2008



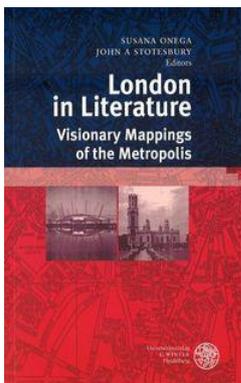
Susana Onega and Christian Gutleben (eds) *Refracting the Canon in Contemporary Literature and Film*. Postmodern Studies Series no. 35. Rodopi: Amsterdam and New York. 2004. 261 pp. ISBN-10: 90-420-1050-9. ISBN-13: 978-90-420-1050-5.

Contemporary works of art that remodel the canon not only create complex, hybrid and plural products but also alter our perceptions and understanding of their source texts. This is the dual process, referred to in this volume as "refraction" that the essays collected here set out to discuss and analyse by focusing on the dialectic rapport between postmodernism and the canon. What is sought in many of the essays is a redefinition of postmodernist art and a re-examination of the canon in the light of contemporary epistemology. Given this dual process, this volume will be of value both to everyone interested in contemporary art—particularly fiction, drama and film—and also to readers whose aim it is to promote a better appreciation of canonical British literature.



Annette Gomis and Susana Onega (eds) *George Orwell: A Centenary Celebration*. Karl Winter Verlag: Heidelberg. 2005. 218 pp. ISBN: 3-8253-1046-9.

As its title suggests, the 11 essays collected in this volume originated in an international symposium organised by the editors to celebrate the centenary of George Orwell's birth. Written by some of the best-known Orwellian specialists, the essays selected in this book reassess Orwell's writings and establish his significance in the history of English Literature, from the vantage point of the contributors' early twentieth-century perspective.



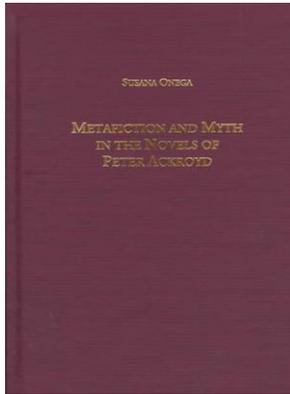
Susana Onega and John A Stotesbury (eds) *London in Literature: Visionary Mappings of the Metropolis*. Anglistische Forschungen Series Vol. 309. Universitätsverlag Carl Winter: Heidelberg. 2002. 257 pp. ISBN: 3-8253-1407-3.

This volume is the product of the Fifth Conference of the European Society for the Study of English, held in Helsinki in August 2000, from whence many of the collected papers derive. The book is divided into two sections, 'Approaching Visionary London', where Patrick Parrinder, Francesca Cuojati, Timothy Webb, John Mephram and John Stotesbury deal with a combination of pre-twentieth-century and classic Modernist texts, from Wordsworth and de Quincey to Graham Greene; and 'Visionary London', where Silvia Mergenthal, Heike Hartung, Doris Teske, Susana Onega, Jean-Michel Ganteau and Mark Rawlinson are concerned with the work of contemporary writers like Peter Ackroyd, Iain Sinclair, Michael Moorcock, Geoff Nicholson or Jim Crace.



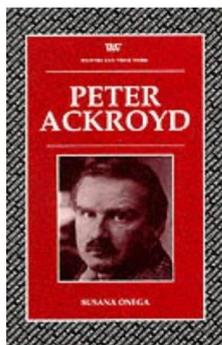
Susana Onega (ed., trans. and notes). *El coleccionista*, de John Fowles. Colección Letras Universales. Cátedra: Madrid. 2000. 389 pp. ISBN: 84-376-1749-9.

In this book Susana Onega edits and translates into Spanish John Fowles' first published novel, *The Collector*. In the critical introduction that accompanies the text, Onega offers an overview of the technical and ideological problems set by the novel and highlights its hybrid position between, on the one hand, the British realist tradition associated to 'The Movement' and, on the other, the bent for experimentalism associated to French existentialism and the *nouveau roman*.



Susana Onega, *Metafiction and Myth in The Novels of Peter Ackroyd*. European Studies in the Humanities. Camden House: Columbia. 1999. 214 pp. ISBN: 1-57113-006-3.
DOI: <http://dx.doi.org/10.5860/choice.37-0171>.

This is an in-depth study of the nine novels written by Peter Ackroyd before 1998, with side glances at the poetry, the biographies and other non-fictional works. The study highlights Ackroyd's central position as a practitioner of historiographic metafiction in England and his singular contribution to the development of literary postmodernism. At the same time the study shows how, for all its display of postmodernist self-reflexivity and experimentalism, much of Ackroyd's fiction really becomes understandable only in the light of a range of esoteric and mythical ideas with clear roots in the English visionary tradition.



Susana Onega, *Peter Ackroyd. The Writer and his Work*, Northcote House and the British Council: Plymouth, England, 1998. 99 pp. ISBN: ISBN 10:0746308396; ISBN 13: 9780746308394

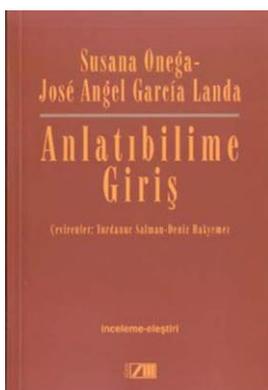
Since the publication of his award-winning novel *Hawksmoor* in 1985, Peter Ackroyd has established himself as one of the most versatile and prolific contemporary writers. In this, the first full-length study of his work, Susana Onega sets out to assess how successful Ackroyd has been in revitalizing the English cultural tradition by looking at the entire range of Ackroyd's writings and examining such issues as his fictional treatment of London, his recovery of the English Catholic cultural tradition, and his self-conscious re-writing of history.



Susana Onega and José Ángel García Landa (eds). *Narratology. An Introduction*. Longman Critical Readers Series. Longman: London and New York. 1996. 324 pp. ISBN: 0-582-25542-2 CSD; ISBN: 0-582-25543-0 PPR.

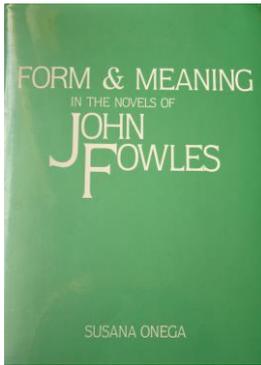
- Questia Media America, Inc., 2002: <https://www.questia.com/read/22075159/narratology-an-introduction/>.
- Online Scribd. 2009: <https://es.scribd.com/document/24290482/Narratology-an-Introduction-Onega-Susana-Garcia-Landa-Jose-Angel/>.
- Taylor and Francis / iTunes, 2014: <https://itunes.apple.com/us/book/narratology/id920781604?mt=11/>.
- New Edition. *Narratology*. (Longman Critical Readers). London and New York: Routledge, 2014. ISBN-13: 978-0582255425. <http://vanityfea.blogspot.com.es/2015/06/narratology-introduction.html>

This 24th volume in the Longman Critical Readers' series offers a comprehensive overview of the history, theory and practice of narratology, through 19 key texts written by recognized authorities in the US and Europe, from the 1950s onwards. The texts, which are commented on individually and set into historical context in the original introduction of the editors, are grouped into 5 sections. The first three are representative of the central, structuralist contribution to the field, the fourth explores the adoption of narratological tools for film studies and the fifth exemplifies its development into post-structuralist narratology.



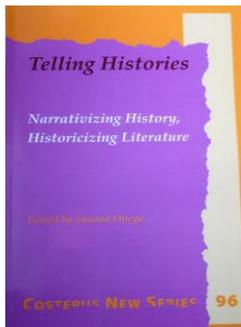
Susana Onega and José Ángel García Landa) *Anlatıbilime Giriş*. Trad. Yurdanur Salman and Deniz Hakyemez. Adam Yayınları: Istanbul. 2002. 84 pp. ISBN: 975-418-705-3.

This book is a translation into Turkish of the Introduction to *Narratology* (2006), written by Susana Onega and José Ángel García Landa. The Introduction offers a wider and a narrower definition of the term "narratology" and draws a historical overview of the evolution of narrative poetics from its remote origins in the work of Aristotle, to its gestations as a contemporary discipline associated with the post-Saussurean linguistics, Russian Formalism and French Structuralism. It also draws the outline of narratology's further development in various directions after the 1950s.



Susana Onega, *Form and Meaning in the Novels of John Fowles*. Breaking the Canon Series. U.M.I. Research Press: Ann Arbor, MI and London. 1989. 207 pp. ISBN: 0-8357-1949-9.

In this study Susana Onega probes the thematic and ideological bases that suffuse the works of John Fowles as a whole. The study demonstrates that for all the differences in style and subject matter, Fowles' six full-length novels are best described as variations of a unique text that provides for alternative and complementary readings. The study also makes clear that, beneath the metafictional paraphernalia of parody, pastiche, and mazelike plot involutions, it is possible to detect a simple scheme that occurs in each novel, achieving its most accomplished form in *A Maggot*. The book includes as an appendix an extensive interview with the novelist.



Susana Onega, ed., *“Telling Histories”*: *Narrativizing History: Historicizing Literature*. Costerus New Series 96. Editions Rodopi B.V.: Amsterdam and Atlanta, 1995. 208 pp. ISBN: 90-5183-754-2.

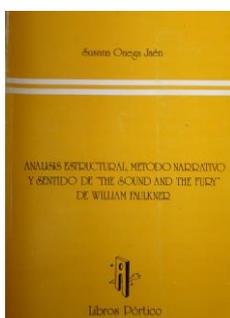
Reprinted and transferred to digital printing, 2006. ISBN-10: 90-5183-754-2; ISBN-13: 978-905183-754-4

The proliferation of historical novels with more or less overt metafictional traits in the 1970s and 80s in Britain was a particularly arresting phenomenon at a time when historians were openly questioning the validity of the traditional concept of history understood as a scientific search for knowledge. This apparent contradiction is the starting point for the analysis of the relationship between history and literature carried out in the 12 essays collected in this book. The reader will find four preliminary essays on ‘The End of the Classical Period’ establishing the characteristics of the appropriation of history in 18th and 19th-century historical romances, the Irish ballad and Post-Independence Indian historical fiction, and a main, second section on “The Postmodernist Era” devoted to the analysis of works by Margaret Drabble, Julian Barnes, Angela Carter, Salman Rushdie, Jeanette Winterson, Caryl Churchill and David Bradley.



Susana Onega, ed., *Estudios Literarios ingleses II: Renacimiento y Barroco* Vol. II. 1986. Cátedra: Madrid. 518 pp. ISBN: 84-376-0603-9.

This is the second volume in a series on English Studies providing chronologically arranged, in-depth analyses of key issues in English language, literature and culture. The volume contains 19 essays written by Spanish specialists in the field and covering from the 15th to the 18th century



Susana Onega, *Análisis estructural, método narrativo y “sentido” de The Sound and The Fury, de William Faulkner*, Libros Pórtico: Zaragoza. 1979. 153 pp. ISBN: 84-85264-32-0.

In this path-breaking study, the author situates Faulkner’s most experimental novel in its cultural and literary context and, provides an in-depth analysis of the novel’s thematic and structural features. Making use of French structuralist tools, Onega demonstrates the inseparability of subject-matter and form and the close relationship between experimentation and ideology, and casts significant new light on the meaning of the novel itself and on its contribution to stream-of-consciousness fiction in general.

