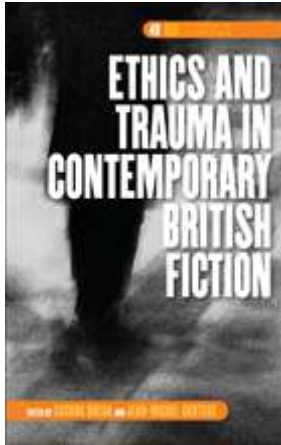


Susana Onega: Publications



Onega, Susana and Jean-Michel Ganteau (Eds.), *Ethics and Trauma in Contemporary British Fiction*. Amsterdam/New York, NY, 2011, 330 pp. Hb ISBN: 978-90-420-3326-9. Series: DQR Studies in Literature 48

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 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.



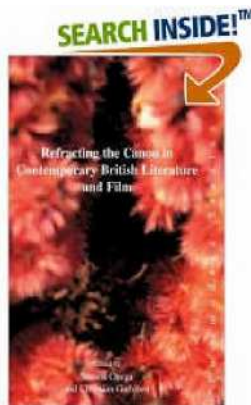
Susana Onega and Jean Michel Ganteau, (eds.), *The Ethical Component in Experimental British Fiction since the 1960's* (Cambridge Scholars Publishing, 2007). ISBN-1-84718-312-3; ISBN-13: 9781847183125

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.



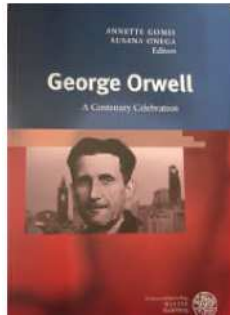
Susana Onega, *Jeanette Winterson*. Contemporary British Novelists Series. Manchester University Press: Manchester, 2006. 256 pp. ISBN: 07190-6838-X; ISBN: 0719-6839-8.

This is the first full-length study 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 Kabbalistic symbolism, to provide a comprehensive 'vertical' analysis of Winterson's novels.



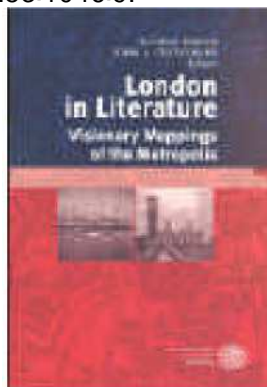
Susana Onega and Christian Gutleben (eds.), *Refracting the Canon in Contemporary Literature and Film*. Postmodern Studies Series no. 35. Rodopi: Amsterdam and New York. 2004. 261 pp. ISBN: 90 420 1050 9.

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', which 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 is to promote a better appreciation of canonical British literature.



As its title suggests, the eleven 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 twenty-first-century perspective.

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



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



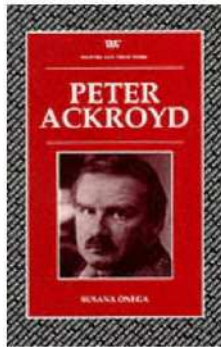
In this book Susana Onega edits and translates into Spanish John Fowles' first published novel, *The Collector*. In the critical introduction that accompanies the text, Onega offers an overview of the technical and ideological problems set by the novel and highlights its hybrid position between, on the 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 (ed., trans. and notes), *El coleccionista*, de John Fowles. Colección Letras Universales. Cátedra: Madrid. 2000. 389 pp. ISBN: 84 376 1749 9.



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.

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: 0 7463 0839 6.

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.

This twenty-fourth volume in the Longman Critical Readers' series offers a comprehensive overview of the history, theory and practice of narratology, through nineteen key texts written by recognised 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 five 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 Angel García Landa, *Anlatıbilime Giriş*. Transl. Yurdanur Salman-Deniz Hakyemez. Adam Yayınları: İstanbul. 2002. 84 pp. ISBN: 975-418-705-3.



Susana Onega, *Form and Meaning in the Novels of John Fowles*. Breaking the Canon Series. U.M.I. Research Press: Ann Arbor, Michigan and London. 1989. 207 pp. ISBN: 0 8357.1949 9.



Susana Onega (ed.), *“Telling Histories”: Narrativizing History: Historicizing Literature*. Costerus New Series, n° 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

This book is a translation into Turkish of the Introduction to *Narratology* (2006), written by Susana Onega and José Angel 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 gestation 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.

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.

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 twelve 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 eighteenth- and nineteenth-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. Cátedra: Madrid. 1986. 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 nineteen essays written by Spanish specialists in the field and covering from the fifteenth to the eighteenth 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.